BOSTON SYMPHONY ORCHESTRA

125

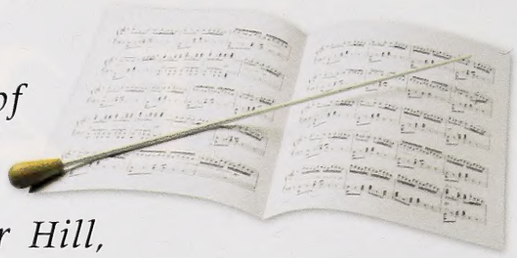
2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

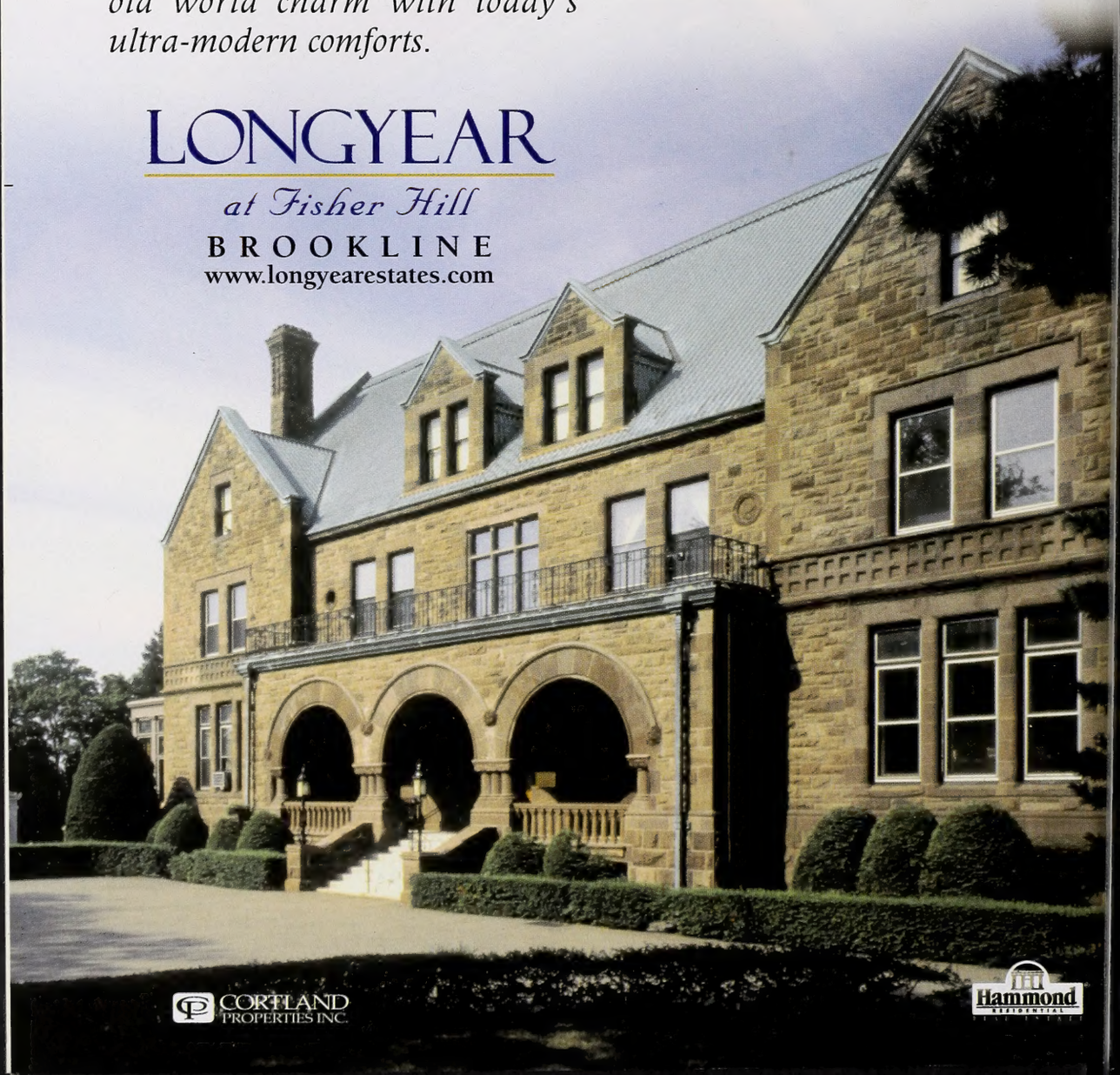
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

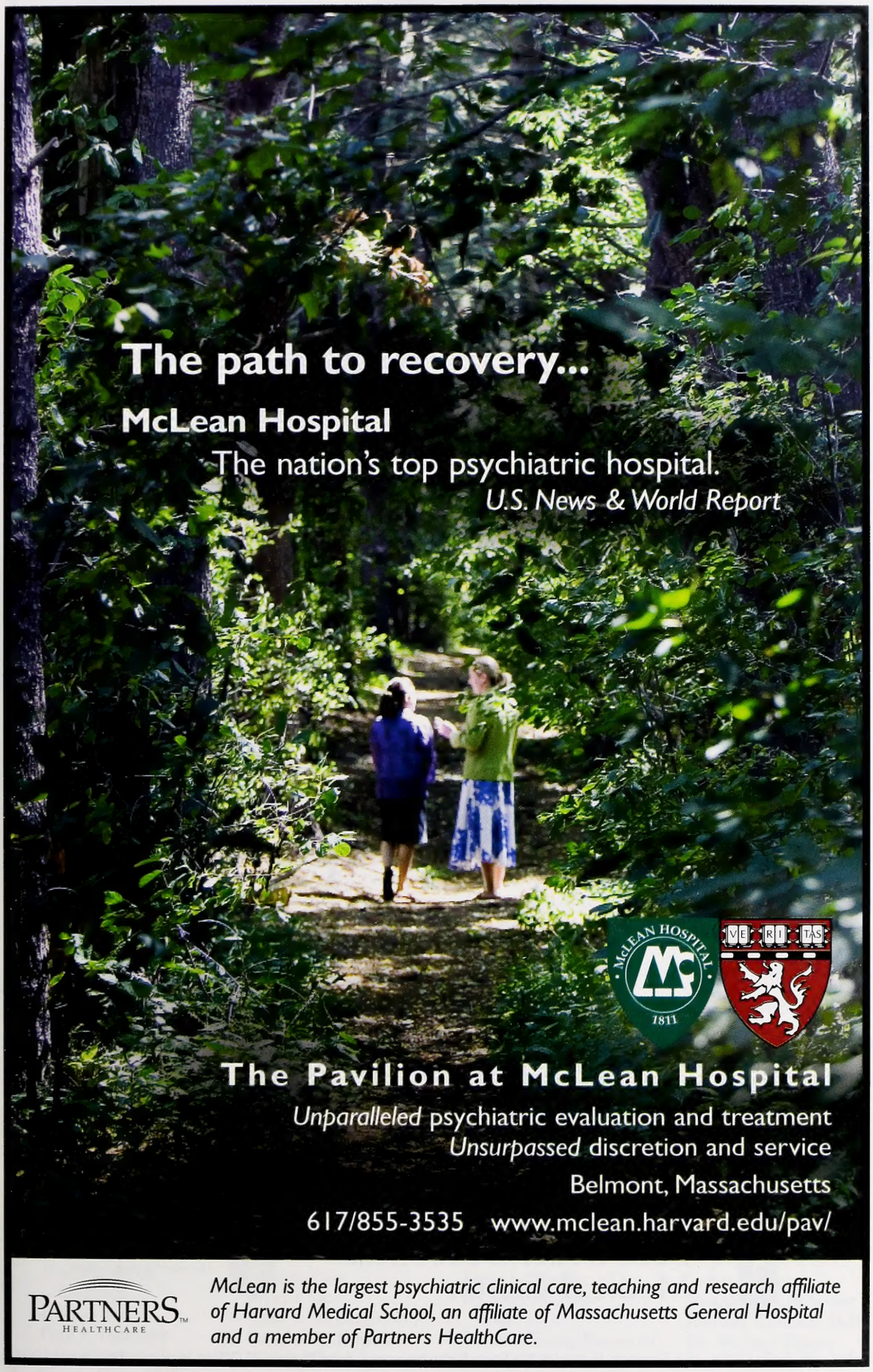
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond RESIDENTIAL



PARTNERS HEALTHCARE

McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center®

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

†Deceased

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
James Levine on the BSO's Beethoven/Schoenberg Cycle 11
BSO Music Director James Levine 18
The Boston Symphony Orchestra 20
This Week's Boston Symphony Orchestra Program 23
Notes on the Program 25
Featured Artist 45
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Hugh Macdonald, Washington University, St. Louis.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Operations*

Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Tyrone Tyrell, *Facilities Services Lead*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Shawn Wilder, *Mailroom Clerk* ♦ **House Crew** Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gabo Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Elizabeth Schneiter, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande*, are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

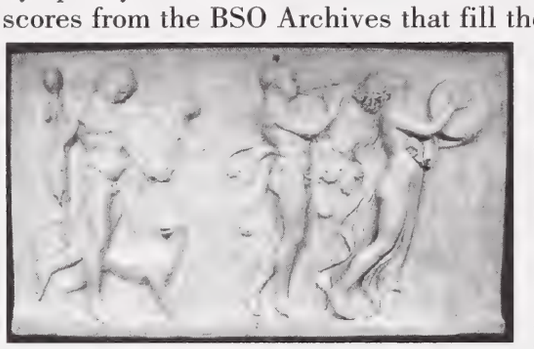
To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also in conjunction with the BSO's ongoing Beethoven/Schoenberg project, the Goethe-Institute Boston, in collaboration with the Boston Symphony Orchestra, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoen-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

berg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

The Gregory E. Bulger Foundation Concert, Saturday, February 4, 2006

Gregory Bulger has been a subscriber to the Boston Symphony Orchestra for thirty-four years. He currently serves as an Overseer of the BSO and is a member of the Annual Fund Committee. Mr. Bulger is also an Overseer of the Boston Early Music Festival and serves on the boards of Project STEP and Opera Boston. He is extremely pleased that his Foundation is underwriting this Saturday night's performance of the Mahler Sixth Symphony conducted by Bernard Haitink, whose concerts with the BSO as Principal Guest Conductor and now as Conductor Emeritus have been most memorable.

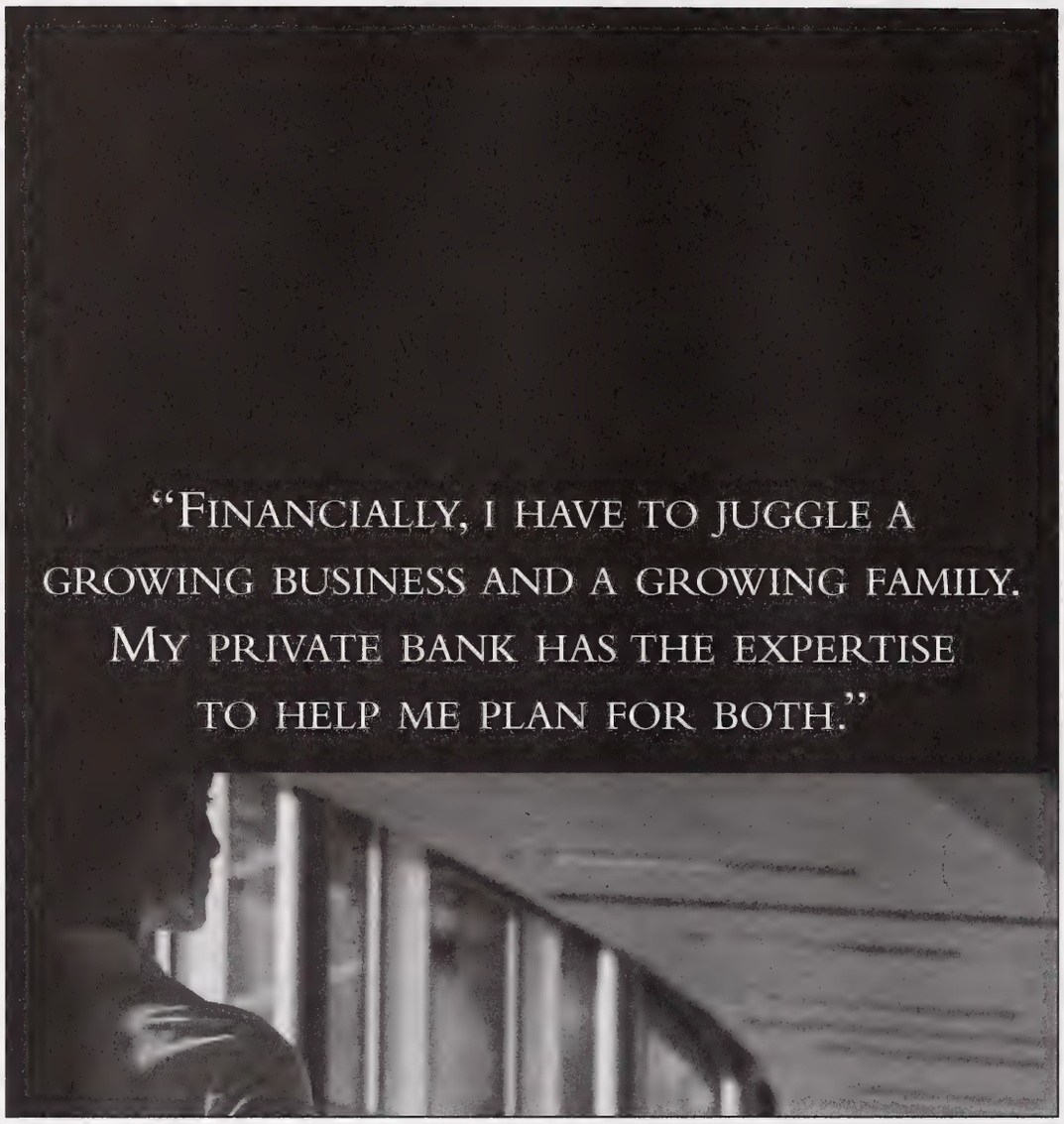
The Gregory E. Bulger Foundation was founded in 2002 and is making its fourth year of grants in 2006. In previous years the Foundation has underwritten four BSO and Tanglewood Music Center concerts, including the world premiere of Golijov's opera *Ainadamar* at Tanglewood in August 2003 and Sir Colin Davis's return to Symphony Hall in November 2003. The Foundation was also a major underwriter of the live Sunday broadcasts of the BSO from Tanglewood produced by WGBH during the 2005 season and will again underwrite these broadcasts with WGBH for the 2006 Tanglewood season. Providing support to performing arts organizations in the greater Boston area is the major goal of the Foundation.

Mr. Bulger was formerly the Chief Executive Officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest independent preferred provider organization in New England. Mr. Bulger resides in Dover, MA.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morn-

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

ing and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Mahler's Sixth Symphony. In the weeks head, BSO Director of Program Publications Marc Mandel discusses next week's all-Beethoven program (February 9-14) and Schoenberg's *Gurrelieder* (February 23-25), and BSO Publications Associate Robert Kirzinger and Marc Mandel discuss the all-Schoenberg program that includes the Five Pieces for Orchestra, the Variations for Orchestra, and *Pelleas und Melisande* (February 16-21).

BSO Members in Concert

BSO Assistant Personnel Manager Bruce Creditor, clarinet, will be heard in recital with pianist David Hagan on Sunday, February 5, at 2 p.m. at the Unitarian Church of Sharon. The program includes sonatas by Bernstein, Poulenc, and Brahms, and the world premiere of *Hidden Reflections* by TMC alumnus Lior Navok. For ticket information and directions, call the Sharon Performing Artists Association at (781) 784-2941.

BSO violist Michael Zaretsky, with pianist Sally Pinkas, gives a free faculty recital on Monday, February 6, at 8 p.m., at the Longy School of Music in Cambridge, 1 Follen Street. The program includes the viola sonatas of Martinů and Honegger, Schumann's *Märchenbilder* for viola and piano, and Shostakovich's Sonata for viola and piano, Opus 147.

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, February 11, at 8 p.m. at the Sorenson Center, Babson College, and on Sunday, February 12, at 3 p.m. at First Baptist Church in Newton. The program includes the Overture to Mozart's *The Magic Flute*, David Kechley's *Images, Interactions and Incantations*, and Beethoven's Piano Concerto No. 5, *Emperor*, with soloist Indrek Laul. Tickets are $25, with discounts for seniors and students, and may be ordered online at www.newphil.org or by calling (617) 527-9717.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDEN
Executive Director

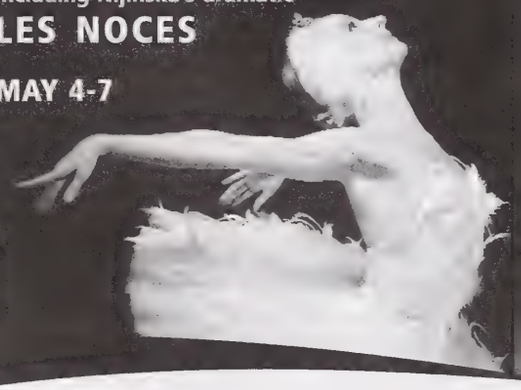
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS, 4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE, Mark Morris
WORLD PREMIERE, Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA, Val Caniparoli

Spring! **2006**
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS 617.695.6955
TELECHARGE.COM 800.447.7400
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by
Massachusetts Cultural Council

WCVB-TV BOSTON Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with CHRISTINE BREWER, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9b (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

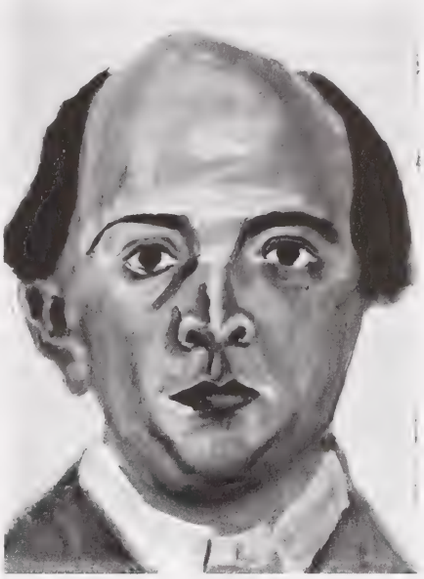
SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

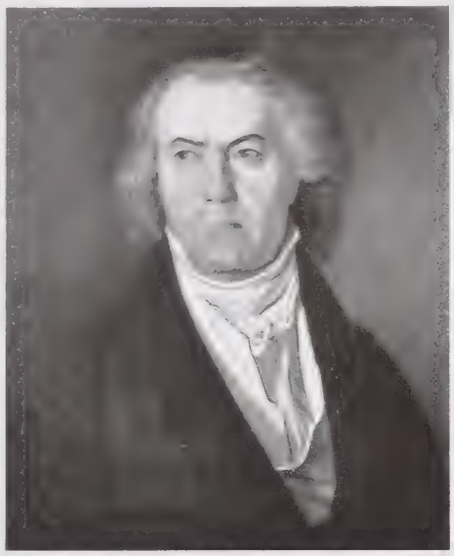
A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON
(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

UNO CHICAGO GRILL
Come in and experience our New Menu!
280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697
5379

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quar-

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

IT WILL BE INCREDIBLE. Just 104 condominiums with exceptional services from the new Regent Boston Hotel. Spa by L'Institut de Guerlain. Fabulous restaurants. 24-hour security. Valet parking. Simply put, everything you could need or want, anytime. Prices start at $1 million. Don't miss this opportunity!

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

mfa exhibitions

Degas to Picasso: Modern Masters

JANUARY 18 THROUGH JULY 23

Exclusive hotel partner is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.

West African Gold: Akan Regalia from the Glassell Collection

THROUGH MARCH 26

This exhibition has been organized by the Museum of Fine Arts, Houston.

Akan artist, Ghana, *Chief's ring with "starburst,"* late 19th–early 20th century. Gold. The Museum of Fine Arts, Houston; The Glassell Collection of African Gold, Gift of Alfred C. Glassell Jr. Photograph by Thomas R. Dubrock.

Contemporary Clay: Japanese Ceramics for the New Century

THROUGH JULY 9

Yagi Akira, *Faceted Covered Vessels with Pale Blue Glaze,* 2004. Porcelain. Collection of Halsey and Alice North, New York, NY. Photographed by Richard P. Goodbody 2005.

ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at www.mfa.org or call 617-267-9300.

tets, all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

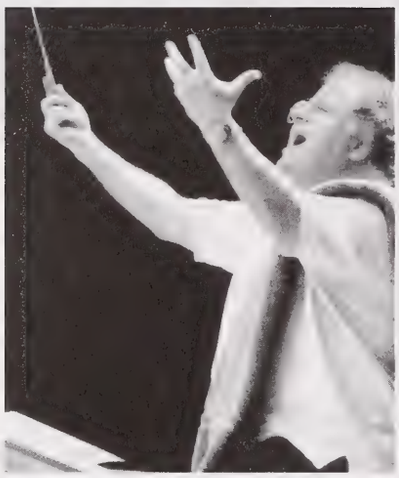
If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were, in so many ways, so uncannily similar?

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Hazel Davis
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, February 2, at 8
Friday, February 3, at 8
Saturday, February 4, at 8

THE GREGORY E. BULGER FOUNDATION CONCERT

BERNARD HAITINK conducting

MAHLER — Symphony No. 6

Allegro energico, ma non troppo
Scherzo (Wuchtig) [Weighty]
Andante
Finale. Allegro moderato

Please note that there will be no intermission.

UBS is proud to sponsor the BSO's 2005-2006 season.

These concerts will end about 9:35.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Week 14

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

February 10 & 12

Schumann	Piano Trio in D minor, Op. 63
Wyner	Tanz and Maissele for Clarinet, Violin, Cello and Piano (1981)
Mendelssohn	String Quintet in A major, Op. 18

March 24 & 26

Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

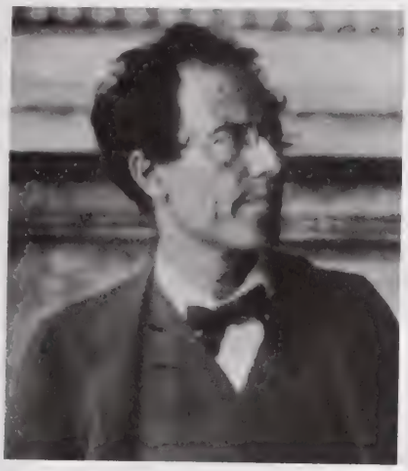
April 28 & 30

Ravel	Chanson madécasses
Mahler	Songs of a Wayfarer
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

Gustav Mahler
Symphony No. 6



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began composing the Sixth Symphony during his summer vacation at Maiernigg in 1903 and finished the work the following summer. The first performance took place under Mahler's direction on May 27, 1906, in Essen. The first American performance was given by the New York Philharmonic under Dimitri Mitropoulos on December 11, 1947. Erich Leinsdorf led the first Boston Symphony performances in November 1964, giving further performances that same season in Boston, Washington, D.C., New Brunswick, and New York, and also recording the work with the BSO in April 1965 for RCA. Since then, BSO performances have also been given by William Steinberg (October 1971, in Boston, Washington, D.C., and New York), James Levine (the BSO's first and only Tanglewood performance of the piece, on July 30, 1972, followed by a Levine-led performance in Brooklyn in February 1973), and Seiji Ozawa (in April 1981; in January/February 1992, at which time it was recorded for Philips and also performed at Carnegie Hall; and in March 1998, the most recent subscription performances, followed by European tour performances that same month in London, Paris, Vienna, Munich, and Athens). The score calls for piccolo, two flutes (third and fourth also doubling piccolo), four oboes and English horn (third and fourth oboes also doubling English horn), three clarinets, E-flat clarinet, bass clarinet, four bassoons, contrabassoon, eight horns, six trumpets, four trombones and tuba, timpani (two players), a large complement of percussion including glockenspiel, cowbells, deep bells, Rute (a brush of twigs struck upon a hard surface), wooden hammer, bass drum, side drum, triangle, cymbals, and tam-tam, plus xylophone, two harps, celesta, and strings.

In 1921, Paul Bekker, in the earliest really substantial study of Mahler's work, *Gustav Mahlers Sinfonien*, began the chapter on the Sixth Symphony by noting that at that time the trilogy of purely instrumental symphonies, Nos. 5, 6, and 7, were the works least frequently performed, and that, of these, the Sixth was the rarest of all. For many years the Sixth was the only Mahler symphony never to have been given in America. (Serge Koussevitzky intended to remedy that defect in 1933 but apparently was unable to make arrangements with the Leipzig publisher for the parts. It remained for Dimitri Mitropoulos to introduce the symphony to America in 1947, and by then the problems were different: the publisher's original parts had been destroyed in wartime bombings, so new parts had to be copied from the score.) Until relatively recently, when, true to the composer's own prediction, his time came (with a vengeance), these "middle" symphonies were still rarely heard. The ice was broken mostly by the Adagietto movement of the Fifth Symphony, which almost attained a life of its own, but gradually all of them have entered the repertory of the major orchestras and been recorded many times over. By now, the Sixth and Seventh symphonies (the Seventh for a long while being regarded as the most problematic stepchild of Mahler's newfound popularity) have come to be as firmly established as the Fifth.

Possibly part of the reason for the neglect of the middle symphonies was that audiences found it easier to follow Mahler's highly original approach to symphonic writing when provided with an explicit program (such as those he had produced for the First and Third symphonies before choosing to suppress them) or with a text (as in the Second, Third, Fourth, and Eighth). His dazzlingly complex and ingenious instrumental symphonies simply overwhelmed the senses, especially before the development of the

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

long-playing record, when one had to catch them at infrequent performances. No composer has benefited so much from the development of the recording as Mahler, simply because listeners can now live with his demanding works until they begin to reveal their secrets. We might have expected that the Sixth would be easier to comprehend than the others, if only because it is one of Mahler's rare productions to follow the traditional four-movement symphonic form, but the somber emotional quality of the score seems to have acted against it. Although Mahler avoided revealing any kind of program for the three symphonies, he did allow the Sixth to be performed with the epithet *Tragic*; later he removed even that much of a hint. The mood is, in any event, self-evident, since it is the only Mahler symphony to end unrelievedly in the minor. All the others, even when they start in the minor, proceed to blazing triumph or, at least, to gentle, poignant resignation, in the major mode. But though the fatalism of the ending—for Mahler was indeed a fatalist—may depress listeners who look instead for transfiguration, writers on Mahler increasingly rank the Sixth, taken as a whole, as his greatest symphonic achievement. The composer himself found the work almost too moving to bear and predicted—correctly, as it turned out—that the Sixth would languish in obscurity until the world knew his first five symphonies.

Alma and Gustav Mahler about 1903

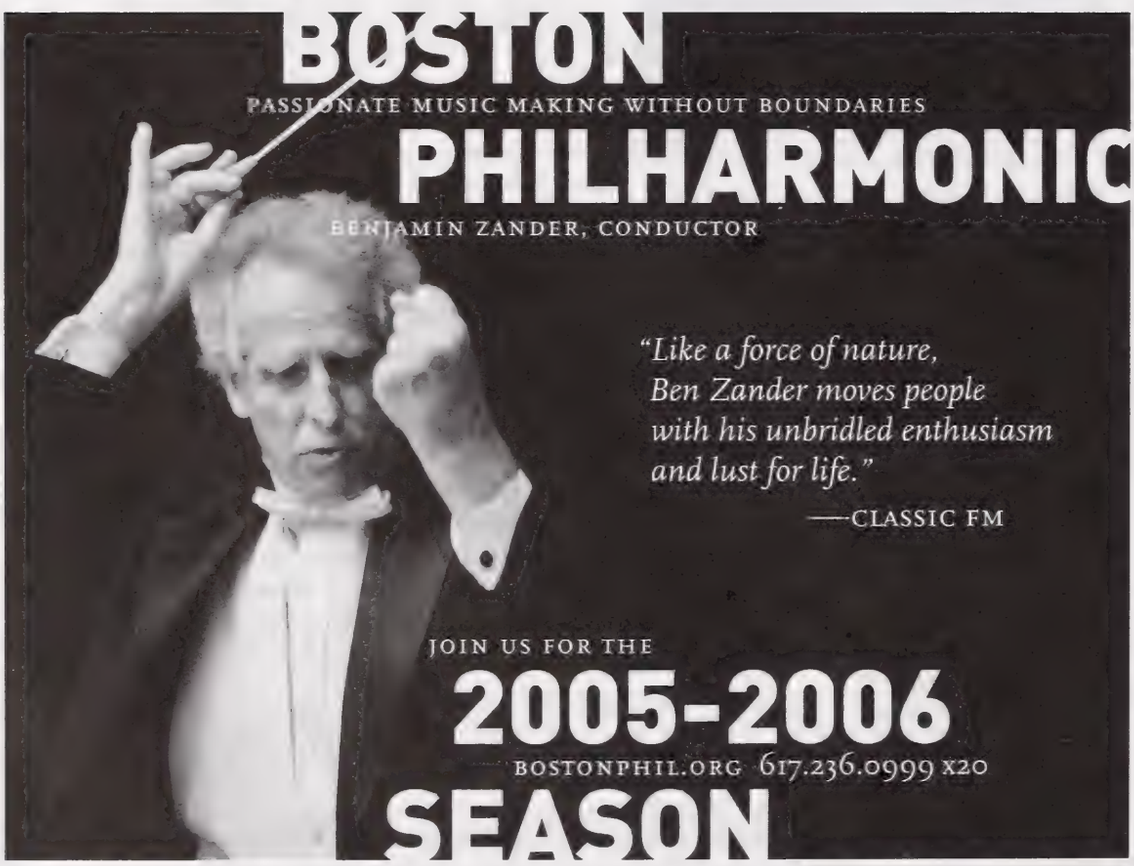
We might very well wonder why Mahler wrote a "tragic" symphony in 1903 and 1904. As is usually the case with such queries, the answer is by no means simple; indeed, perhaps no explanation is possible. On the face of it, tragedy should have been the thing farthest from Mahler's mind. He had married Alma Schindler, around whom his life henceforth revolved, on March 9, 1902, and their first daughter, Maria, was born in November. The year was one of increasing professional acclaim for Mahler the composer, with the enormously successful premiere of the Third Symphony in Krefeld in May. As a conductor he had already reached a pinnacle, having served as music director of the Vienna Opera since 1897. And he had begun composing with renewed vigor after his wedding, spending his summer vacations from the opera house engaged in feverish creative activity.* The Fifth Symphony, composed during the first summer after his wedding, is aptly characterized by Michael Kennedy as Mahler's *Eroica*, a symphonic conquest. But the Sixth, composition of which occupied the next two summers, is quite a different matter. The symphony is filled with the heavy tread of marching, with dotted rhythms, and, above all, with a motto idea that consists simply of an A major triad that suddenly turns to minor. This major-to-minor motto functions on the smallest scale as a metaphor for the mood of the entire work, which several times in the last movement

*We apparently owe at least part of Mahler's newfound prolificacy to the influence of Alma and the joys of conjugal bliss and stable family life. During the twenty years before his wedding, Mahler wrote four symphonies (and part of a fifth), a cantata, and some songs; in just five years after, he completed the Fifth, then went on to write the monumental Sixth, Seventh, and Eighth symphonies as well.

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4



seems about to culminate in the major mode but finally shrinks from so positive a conclusion and ends tragically—but with defiance—in A minor.

We have a tendency, *ex post facto*, to think of Mahler as a death-obsessed neurotic, virtually incapable of living in the real world but rather pouring out his anguish, longing, and intimations of mortality in his work. To a considerable extent these views derive from Alma's memoirs, which are an indispensable source but must be used with extreme caution, since she had every reason to build up her own role in "sustaining" the composer through his tribulations. (A great deal of the Mahler legend and of our understanding of his music ultimately goes back to otherwise unsupported statements in Alma's memoirs.) Until his heart lesion was discovered in 1907 Mahler maintained a vigorous summer regimen of swimming, hiking, and mountain climbing, activities put in the service of generating and working out his musical ideas. Even Alma recalls that the two summers during which he composed the Sixth were emotionally untroubled. Of 1903, she said:

> Summer had come, and with it we resumed our life at Maiernigg and its unvarying and peaceful routine. Mahler soon began working. This time it was the first sketches for the Sixth Symphony. He played a lot with our child, carrying her about and holding her up to dance and sing. So young and unencumbered he was in those days.*

Of 1904, the summer in which Mahler finished the symphony, Alma noted only that it was "beautiful, serene, and happy." (Their second daughter had been born that June.) Only one thing upset her—or so she remembered years later: in both summers Mahler set to music some poems by Friedrich Rückert dealing with the death of children.

> I found this incomprehensible. I can understand setting such frightful words to music if one had no children, or had lost those one had. Moreover, Friedrich Rückert did not write these harrowing elegies solely out of his imagination: they were dictated by the cruellest loss of his whole life. What I cannot understand is bewailing the deaths of children, who were in the best of health and spirits, hardly an hour after having kissed and fondled them. I exclaimed at the time: "For heaven's sake, don't tempt Providence!"†

The result, of course, was Mahler's great song cycle, *Kindertotenlieder*, which was thus being conceived and composed at the same time as the Sixth Symphony.

Alma claimed similar foreboding upon hearing the completed symphony. (Despite the lengthy gestation period, encompassing two summers, she did not hear the work in progress; Mahler composed in a distant, private little hut in the wood and refused to play his music to anyone before it was finished: "An artist could no more show unfinished work than a mother her child in the womb.") On the day that Mahler finally announced the work to be finished, Alma rushed to get everything done in the house, then walked with him arm in arm to the little hut, where he played it through for her.

> Not one of his works came so directly from his inmost heart as this. We both wept that day. The music and what it foretold touched us so deeply. The Sixth is the most completely personal of his works, and a prophetic one also. In the *Kindertotenlieder*, as also in the Sixth, he anticipated his own life in music. On him too

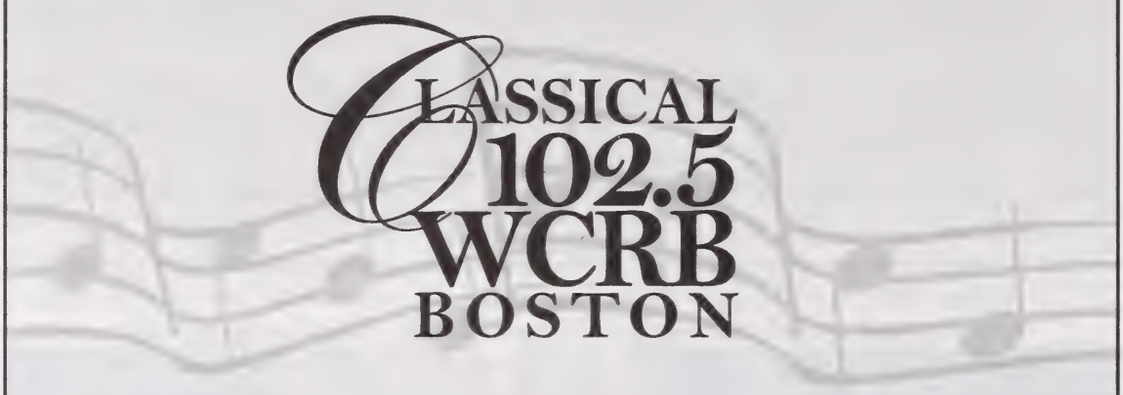
*Mahler built a summer house at Maiernigg on the shores of Lake Wörth, in Carinthia, where Brahms before him had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata. Later, Alban Berg was happy to be writing his own Violin Concerto on the shores of the same lake.

†Mahler's interest in Rückert's poems was anything but ghoulish and only in retrospect can be seen as "tempting Providence." He was one of fourteen children, of whom only six survived to adulthood, so there was ample experience in his own childhood to develop an empathy toward the poems. In any case, his settings, among the most restrained and subtle of all his songs, entirely avoid the exploitation or bathos that are dangers in attempting to deal with such a topic.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

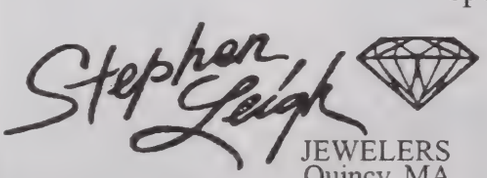


Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

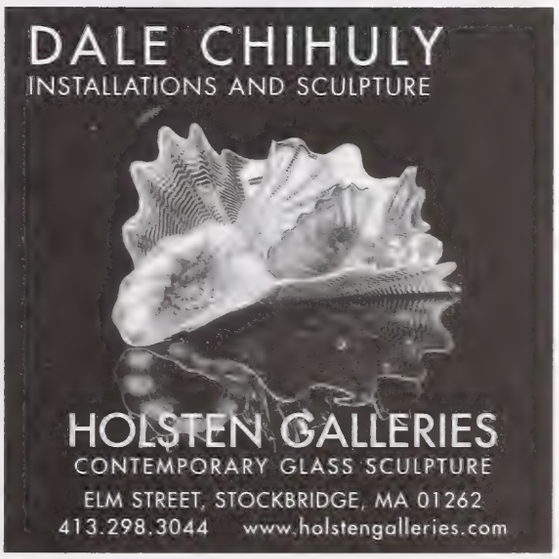
- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:



fell three blows of fate, and the last felled him. But at the time he was serene; he was conscious of the greatness of his work. He was a tree in full leaf and flower.

We may well believe that the two were overcome by the deep personal expressiveness of this music, but the reference to "what it foretold" is surely wisdom after the fact. The last movement contained, at three decisive points, a single powerful stroke with a hammer, the instrument being introduced into the score of the symphony solely for these three strokes. According to Alma, the composer described the movement, with its hammer strokes, as "the hero, on whom fall three blows of fate, the last of which fells him as a tree is felled." With the hindsight of one writing her memoirs, Alma saw three "hammer strokes" that struck Mahler himself in the year 1907 (though her description of the events, which has been followed by most writers, telescopes the time span and gives the impression that the blows came directly one after the other): his resignation from the Vienna Opera in the face of mounting opposition to his reforms (and the strong thread of anti-Semitism in the city's cultural life), the sudden and devastating death of his elder daughter Maria, at age four-and-a-half, from scarlet fever and diphtheria, and the discovery of his own serious heart condition—the blow that "felled him." Still, though Alma and Mahler may not have reacted with foreboding when she first heard the music, the composer after 1907 came to be superstitiously afraid of the three hammer strokes,



This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

A Midsummer Night's Dream

FEB 2–5

Enter the world of Shakespeare's characters—lovers, rustics, fairies, and all—where fantasy meets reality, and no one knows who they really are. By Benjamin Britten. Conducted by Federico Cortese. Directed by Sanford Sylvan.

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: 617-912-9222 | event line: 617-912-9240 | www.bostonconservatory.edu

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

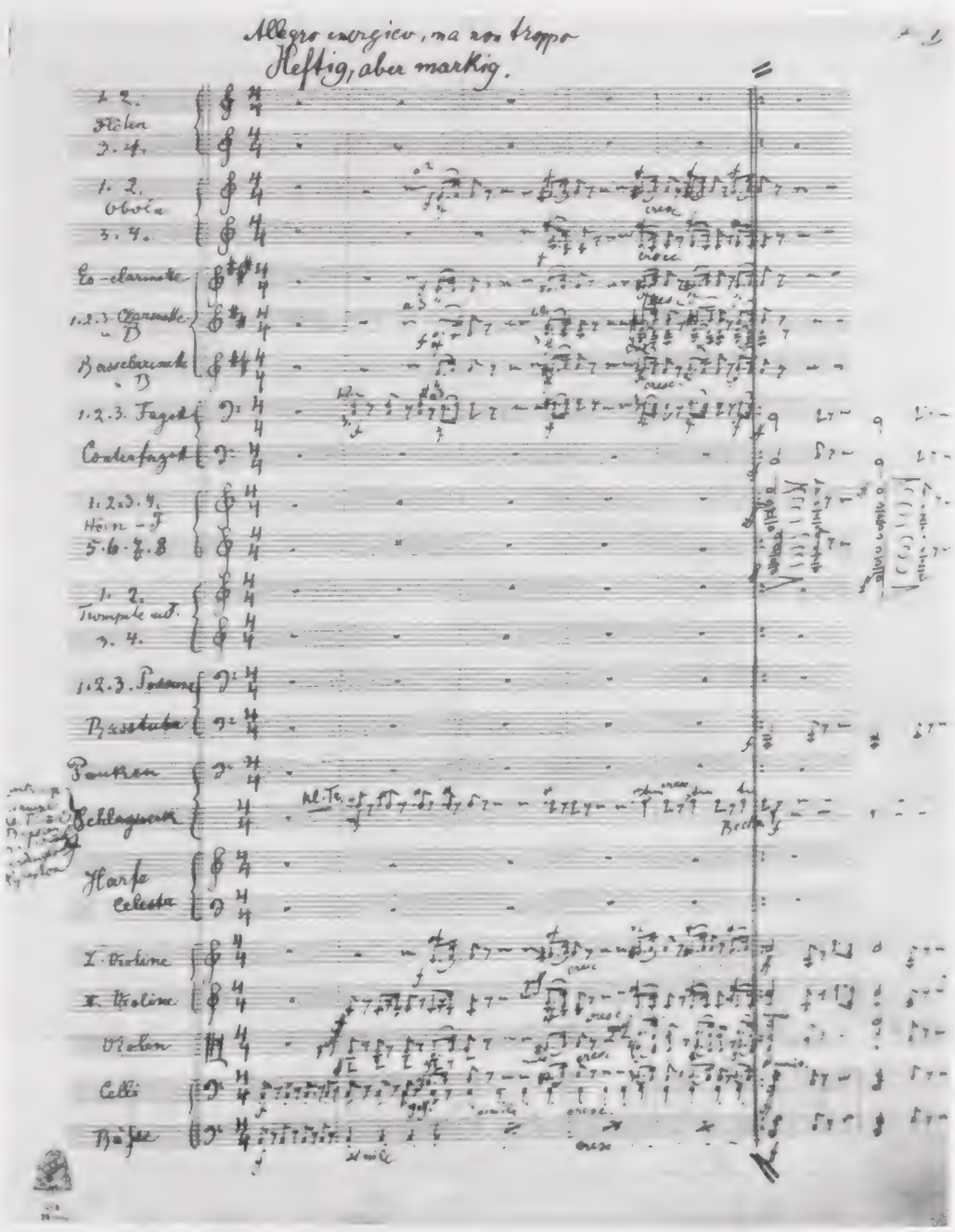
McIntosh®

170 Needham St. Newton, MA

617.965.4600

and eventually removed the last, "mortal" blow. As the score is printed in the critical edition of Mahler's works, there are only two such strokes, though many conductors choose to reinstate the missing one. (Bernard Haitink does not.)

The hammer blows presented a problem at the first performance. During the rehearsals it was discovered that they could not be heard to proper effect, and the performers tried striking the hammer against various objects (including a specially constructed drum of Mahler's own invention) to improve audibility, but none of them seems to have been entirely satisfactory. The Dutch conductor Willem Mengelberg wrote to the composer with a suggested solution, for which Mahler thanked him in a letter promising to try it when he conducted the symphony in Amsterdam and planning perhaps to add a note to the score by way of explanation. Unfortunately Mahler never did conduct the



The first page of Mahler's autograph of the Sixth Symphony

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

Sixth in Amsterdam, Mengelberg's letter to him is lost (so we do not know what the suggestion was), and the composer never changed the explanation in the score, which states simply that the hammer blow should be a "short, strong, but dully reverberating stroke of a non-metallic character (like an axe-stroke)." Thus the problem of creating the appropriate sound is left, in each case, to the performers.

Alma's memoirs recall the emotions aroused in the composer as he prepared the orchestra for the first performance of the Sixth, to be held at a festival of the United German Music Society in Essen, and the utter insensitivity of the other important composer there, Richard Strauss:

> We came to the last rehearsals, to the dress rehearsal—to the last movement with its three great blows of fate. When it was over, Mahler walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself. Fried, Gabrilovitch, Buths, and I stood transfixed, not daring to look at one another. Suddenly Strauss came noisily in, noticing nothing. "Mahler, I say, you've got to conduct some funeral overture or other tomorrow before the Sixth—their mayor has died on them. So vulgar, that sort of thing—But what's the matter? What's up with you? But—" and out he went as noisily as he had come in, quite unmoved, leaving us petrified.*

Apparently one result of Mahler's highly wrought-up reaction to the dress rehearsal was that he did not conduct the premiere itself well, fearing to underline the significance of the last movement. The response of the critics was not especially favorable, with complaints in general that Mahler's undeniable brilliance of orchestral technique had outstripped the content of his work. But two young men with highly educated musical ears were entranced and excited, and they remained devotees of Mahler's music. Their names were Anton Webern and Alban Berg.

One reason for their enthusiasm is that here Mahler achieves his most successful balance between the claims of dramatic self-expression, which is always at the core of his music, and architectural formality. It is, in fact, one of the most striking things about the Sixth that it is at once deeply personal and classically formal. Three of the four movements are in the tonic key of A minor, the only exception being the slow movement (a symphonic tradition going all the way back to Haydn, though rarely maintained at the

*Alma had an intense dislike for Strauss and what she regarded as his bourgeois vulgarity, and she had no aversion to showing it. Strauss's absorption with his royalties and percentages was not conversational matter congenial to the Mahlers.

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA $2,950,000

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA $2,495,000

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA $1,550,000

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA $3,895,000

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA $2,750,000

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA $3,900,000

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

© 2005 Delta Air Lines, Inc.

ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com

EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S No. 4 OR MOZART'S No. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

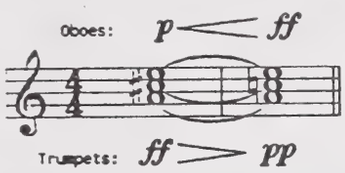
In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

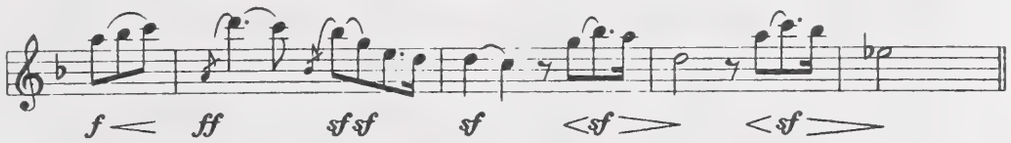
Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

end of the nineteenth century). The sinister opening bars introduce the constantly recurring motives of the steady tramping in the bass and a dotted rhythm. The formal exposition (which is repeated, as in earlier classical symphonies) adds to these motives a melody opening with a downward octave leap and more marching, leading to the first explicit statement of the "motto" mentioned earlier.



Orchestral timbre plays as important a part as the change from major to minor in coloring this idea: three trumpets attack the A major chord *fortissimo* but die away to *pianissimo* as it turns to A minor; three oboes, entering on the same chord, grow from *pianissimo* to *fortissimo*, so that the heroic brassy sound of the major chord gradually shifts to the expressive nasality of the double reed. A chorale-like theme in the woodwinds, punctuated by light pizzicato strings, leads to F major and the passionate second theme (which, again according to Alma, was the composer's attempt to depict her), soaring in the violins and upper woodwinds.



After a full repeat of the exposition, the development gets underway with rich contrapuntal interchanges between the various thematic ideas. Among the most poetic passages is the surprising appearance of cowbells playing against soft chords in the celesta and high, triple-*piano* tremolo chords in the violins. Mahler, the ardent alpinist, had no doubt heard the sound of cowbells many times echoing up to him through the clear mountain air; he considered them "the last earthly sounds heard from the valley far below by the departing spirit on the mountain top." But in the score he adds a careful footnote that "the cowbells must be handled very discreetly—in realistic imitation of a grazing herd, high and low-pitched bells resounding from the distance, now all together, now individually. It is, however, expressly noted, that this technical remark is not

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

BOSTONMODERNORCHESTRAPROJECT

05|06

THE MUSIC
FORMERLY KNOWN
AS CLASSICAL

MUKAIYAMA

04 NOV 05
Opening event featuring the North American premiere of **LOUIS ANDRIESSEN**'s *Trilogy of the Last Day* with guest artist Tomoko Mukaiyama; plus works by Julia Wolfe and Evan Ziporyn

HYLA

21 JAN 06
8th annual **BOSTON CONNECTION** concert featuring Lee Hyla's *Lives of the Saints* with Mary Nessinger, mezzo-soprano; also featuring works by Jonathan Sokol and Krysztof Penderecki

KIM

10 MAR 06
CONCERTOS FOR INDIGENOUS INSTRUMENTS, featuring concertos for Persian ney, Indian flutes, tabla, sarangi, and sitar, Korean percussion, and Japanese koto, including the world premieres of new works by Reza Vali, Jin Hi Kim, and Shirish Korde

STOLTZMAN

26 MAY 06
Music for the modern **BIG BAND**, featuring a new work by William Thomas McKinley for Richard Stoltzman, clarinet, and the original jazz band version of George Gershwin's *Rhapsody in Blue* with Stephen Drury, piano; plus works by Leonard Bernstein and Milton Babbitt

All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

GIL ROSE, CONDUCTOR

06 DEC 05 | 07 FEB 06 | 04 APR 06
BMOP returns to the Moonshine Room at Club Café for its innovative **CLUB CONCERTS** series.

All Club Concerts begin at 7:00. Doors open for food and drinks at 6:00.

ORDER TICKETS online or by phone
ARTISTIC DIRECTOR: GIL ROSE **www.bmop.org | 617.363.0396**

intended to provide a programmatic explanation." The first movement ends with the "Alma" theme in a temporarily consoling A major.

The middle two movements raise special problems. Mahler originally placed them in the order Scherzo-Andante. Later on he was persuaded that the thematic material of the scherzo was too similar to that of the first movement, and that the order of the middle movements should be reversed for greater variety. The symphony was originally published with the score in that revised sequence. But Mahler himself was not permanently convinced, and apparently he changed his mind on this point repeatedly (sometimes even in the middle of a rehearsal). Arguments can be made either way, but in the end —as the critical edition of Mahler's symphony indicates—the composer finally decided for a reversion to the original order, though the publisher of the first edition never printed the insert sheet that was supposed to explain this fact. More recently, the conductor Norman Del Mar wrote a book about the symphony that argues quite convincingly for the order of publication, with the slow movement second. In any case, the present performances will use the order that was Mahler's original—and possibly final—choice.

The scherzo opens with an explicit reminiscence of the tramping bass of the opening movement, and follows it with recollections of other material, now occasionally in a slightly parodistic mode (especially the sarcastic trills of the woodwinds). The Trio,

Mahler's use of percussion in the Sixth Symphony provoked ridicule from many critics and, in January 1907, this response from a cartoonist who portrayed the composer as miffed at having left out a "motor horn" from his percussion battery.

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

marked "*Altväterisch*" ("in an old-fashioned style"), features the oboe in a charming passage written in irregular rhythms. According to Alma's memoirs, this section "represented the arhythmic games of the two little children, tottering in zigzags over the sand." Here again she found the ending to be ominous and foreboding, dying away enigmatically, as it does, into A minor and silence.

The Andante, in E-flat major, provides the one real passage of consolation in the symphony (significantly, this occurs in the key that is farthest away from A minor), though the melodic material is akin to that of one of the *Kindertotenlieder*. By placing the Andante here, in third position, Mahler prepares a wonderful contrast for the beginning of the crushing finale.

The slow movement ends softly and lyrically in E-flat; the finale begins in the relative minor of that key, C minor—one of Mahler's favorite expressive tonal relationships. A soaring violin theme, beginning with a rising octave, mirrors the falling octave of the first-movement theme. In this finale, Mahler establishes on an imposing scale a contrapuntal texture bringing together elements from throughout the symphony, especially the first movement. A development section builds toward a massive climax in D major, but just at the point of arrival the first hammer blow breaks off the cadence and the major shifts suddenly to minor for a new and still more urgent development. Building to a passage of pure, almost Palestrinian counterpoint in A, the climactic cadence to D is once again interrupted by the hammer stroke and a deceptive cadence onto B-flat. Another return to the introduction builds a climax in A major, which bids fair to hold to the triumphant conclusion of the symphony; this is the point where the third and final hammer stroke is called for. Even if it is omitted from a performance, as it is from the critical edition (which Bernard Haitink follows in this regard), the point is marked by the thunderous return of the marching timpani figure from the opening movement, following which the only response is a complete collapse, as the brass and woodwinds sound once more the A minor triad—the conclusion of the motto figure—while the heavy timpani march dies away in sullen silence to a soft pizzicato A in the strings.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; and from one hour
before each concert through intermission.

Symphony Shop

BOSTON SYMPHONY ORCHESTRA

More . . .

Paul Banks's Mahler article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). There are two important, fairly recent entries to the Mahler bibliography: *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher) and *Gustav Mahler: A Life in Crisis*, by Stuart Feder, a psychoanalytic view of the composer's life (Yale University Press). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by David Matthews of the Symphony No. 6 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will be valuable to anyone interested in Mahler recordings, though its 1995 publication date obviously precludes inclusion of discs issued since then (The Kaplan Foundation).

Bernard Haitink has recently recorded Mahler's Sixth Symphony with the Orchestre National d'Île de France (Naïve), having previously recorded it with both the Concertgebouw Orchestra of Amsterdam and the Berlin Philharmonic (in 1969 and 1989, respectively, each time for Philips). The Boston Symphony Orchestra has recorded Mahler's Sixth Symphony under Erich Leinsdorf (in 1965, for RCA) and Seiji Ozawa (in 1992, for Philips). Other noteworthy recent recordings include Michael Tilson Thomas's with the San Francisco Symphony (San Francisco Symphony), Mariss Jansons's with the London Symphony Orchestra (LSO Live), Pierre Boulez's with the Vienna Philharmonic (Deutsche Grammophon), and Benjamin Zander's with the Philharmonia Orchestra (Telarc). Noteworthy older recordings of varying vintage (listed alphabetically by conductor) include Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), John Barbirolli's with the New Philharmonia Orchestra (EMI) and the Berlin Philharmonic (Testament), Leonard Bernstein's with the New York Philharmonic (Sony Classical) and the Vienna Philharmonic (Deutsche Grammophon), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Rafael Kubelik's with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon), James Levine's with the London Symphony Orchestra (RCA, from 1977), Dimitri Mitropoulos's from a 1959 concert with the Cologne West German Radio Orchestra (EMI/IMG Artists, in the Mitropoulos volume in the series "Great Conductors of the Century"), Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI), Georg Solti's with the Chicago Symphony Orchestra (London/Decca), and Klaus Tennstedt's with the London Philharmonic (EMI).

—Marc Mandel

NEW ENGLAND CONSERVATORY

Così fan tutte

fully staged opera with orchestra, John Greer, conductor
Patricia-Maria Weinmann, director
March 11 and 12, Cutler Majestic Theatre, Boston
1-800-233-3123, www.telecharge.com

NEC orchestras perform Mozart symphonies
in NEC's Jordan Hall during 2006
February 8: "Linz," No. 36, Joseph Silverstein, conductor
February 15: No. 34 in C Major, John Page, conductor
April 5 program includes a Mozart piano concerto

Donald Palma coaches the NEC Chamber Orchestra in a
Mozart Sinfonia concertante on each of their spring concerts
in NEC's Jordan Hall, March 1, April 10

Mozart "Gran Partita" celebration February 28, NEC's Jordan Hall

Piano Honors Concert devoted to Mozart
April 30, NEC's Jordan Hall

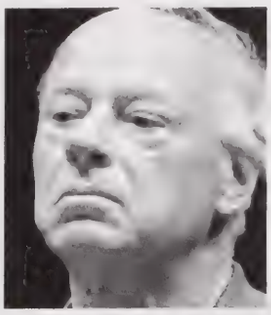
Instrumental and choral works by Mozart appear on
NEC concerts February 1, April 3, 13, and 24, May 23

MOZART

1756 - 2006

Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

Bernard Haitink



During a conducting career spanning more than five decades, the Amsterdam-born Bernard Haitink has been music director of the Concertgebouw Orchestra (1964-88), the London Philharmonic (1967-79), Glyndebourne Festival Opera (1978-88), the Royal Opera, Covent Garden (1988-2002), and the Sächsische Staatskapelle Dresden (2002-04). He is Honorary Conductor of the Royal Concertgebouw Orchestra, Conductor Emeritus of the Boston Symphony Orchestra, and an Honorary Member of the Berlin Philharmonic. During the calendar year 2004 he conducted a special series of concerts at London's Barbican Hall to mark his seventy-fifth birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, and London Symphony Orchestra. His engagements in the 2005-06 season include performances with the Royal Concertgebouw, Bavarian Radio, Vienna Philharmonic, and Berlin Philharmonic orchestras at their respective homes. He will lead the London Symphony Orchestra in a complete cycle of Beethoven symphonies at their home in the Barbican, London, to be recorded for the LSO Live label; the cycle will be performed again with the same forces next season at New York's Lincoln Center. Also in 2005-06, in North America, he conducts the Boston Symphony Orchestra (in Boston and at Tanglewood) and the Chicago Symphony Orchestra. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His most recent recordings are releases of live performances of Debussy's *Pelléas et Mélisande* with the Orchestre National de Radio France, Bruckner's Eighth Symphony with the Royal Concertgebouw Orchestra, and a Brahms cycle with the London Symphony Orchestra. In 2004 he received a Grammy award for his recording of Janáček's *Jenůfa* with the Orchestra, Soloists, and Chorus of the Royal Opera House, Covent Garden. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's Principal Guest Conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. This season's BSO appearances are his first with the orchestra since he opened the 2003-04 season with three programs, all of which also went to Carnegie Hall (including an all-Beethoven program, a program of music by Wagner, Debussy, and Franck, and a concert performance of Debussy's *Pelléas et Mélisande*). He has led the orchestra in Boston, New York, and at Tanglewood, as well as on tour in Europe, and returns to Tanglewood next summer for his first appearances there since 2001.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

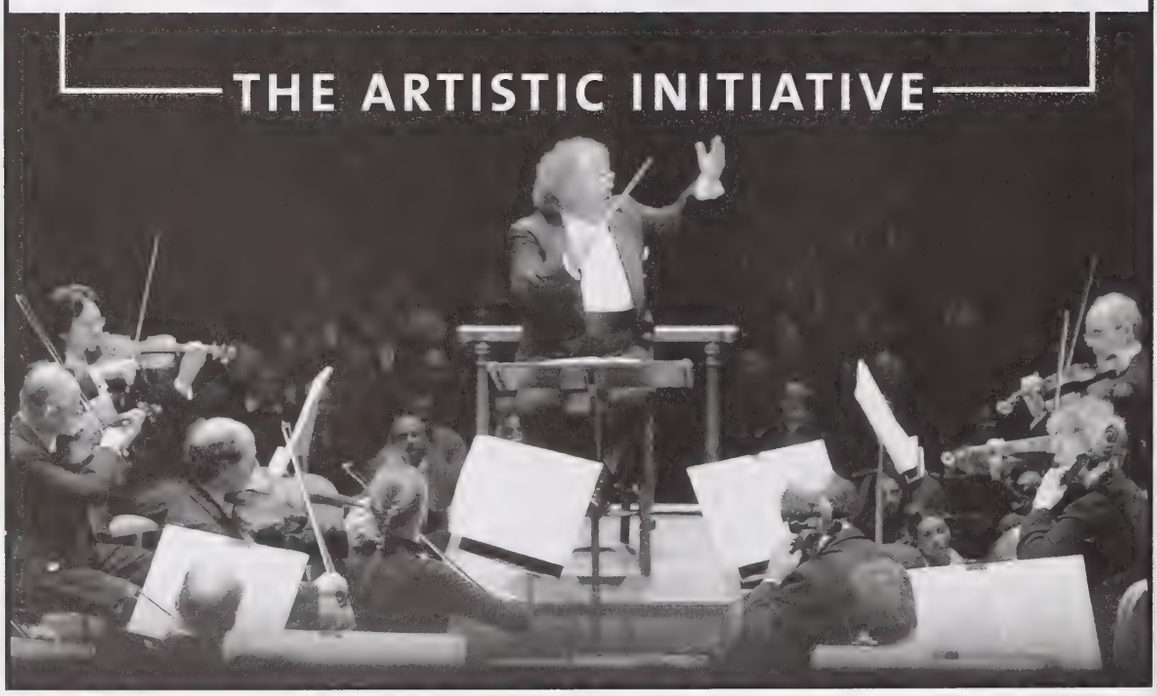
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Anonymous
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

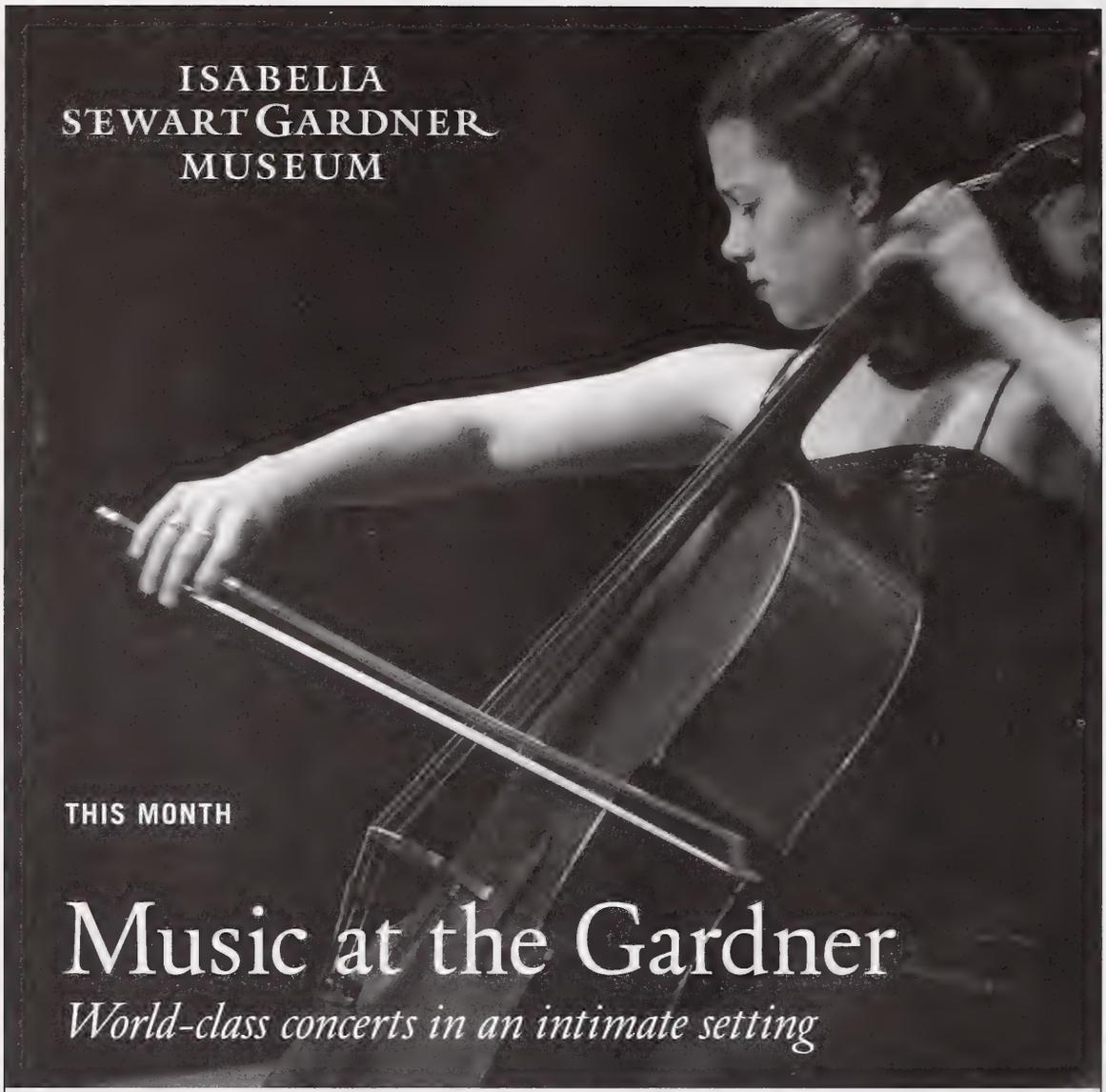
BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



February 5, 1:30pm
Philippe Castagner, tenor
Ken Noda, piano
Schubert: Die Schöne Müllerin

February 12, 1:30pm
Jupiter String Quartet
Dutilleux: Ainsi la nuit
Schubert: "Death and the Maiden", D. 810

February 19, 1:30pm
Gardner Chamber Ensemble
Paula Robison, director and flute
The Great Vivaldi

February 26, 1:30pm
Seymour Lipkin, piano
Beethoven's Great Variations

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2004-2005 season, members of the Walter Piston Society generously contributed more than $4.8 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Nicole Leonard, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (27)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Miss Eleanor Babikian
Mr. Henry W. D. Bain
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Dr. and Mrs. Richard Balsam
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mr. and Mrs. Ronald C. Curhan
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mr. Henry B. Dewey
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot

Continued on page 51

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season
at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

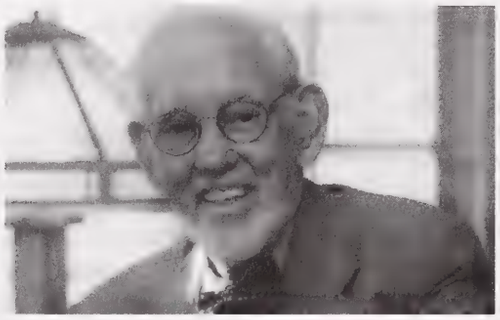
DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
John W. Erwin
Lillian K. Etmekjian
Mr. David H. Evans
Ms. Marilyn Evans
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
C. Peter and Bev A. Fischer
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Ms. Claire Goldman
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mr. James W. Hoerle
Joan and Peter Hoffman
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. Thomas P. Hosmer
Mr. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan

Continued on page 53

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY
232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Dr. Joel Melamed
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. Sumner Milender and Ms. Edith Michelson
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Margaret D. Philbrick
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Dr. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Gloria and Dan Schusterman
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W. D. Sohier
Mrs. Joseph P. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Anson P. Stokes

Continued on page 55

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

Topsfield, Massachusetts

RIVERTOP

Brick & shingle-style residence perched on a hilltop amidst 48+ acres offering complete privacy and featuring panoramic views of the 2200 acre Audubon Sanctuary to the East and the Coolidge Estate to the West. Accessed via a long, private drive overlooking 8 acres of restricted meadowland, sits this magnificent residence built as an all season vacation home c.1907. With more than 5,000 square feet of living area including six bedrooms, four full and two half baths, this gracious residence, renovated and expanded in 2001, features sun-drenched rooms of pleasing proportions flowing seamlessly into one another. The extensive grounds encompass expansive lawns, meadowland, woodland, charming old stonewalls, mature trees and plantings, and a small pond. Other highlights include a swimming pool with pool house, two small barns and a separate three-bay garage all within an idyllic setting overlooking preserved views over miles of rolling hills. ***$4,200,000***

Lanse Robb 617-357-8996
lrobb@landvest.com

www.landvest.com

Headquarters:
Ten Post Office Square Boston, MA 02109 • 617-723-1800

Regional Offices:
Massachusetts • Maine • New Hampshire • New York • Vermont • Georgia

The Exclusive Greater Boston, Maine, Martha's Vineyard, New Hampshire and Vermont Affiliate of
CHRISTIE'S GREAT ESTATES

Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mrs. Mary Gardiner Wilkinson-Greenberg
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Isa Kaftal and George O. Zimmerman

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
President and CEO

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION **NEW YORK CITY**

We know how to get you there.

From Wall Street to Broadway, Commonwealth Worldwide has New York covered.

We have expanded our award winning service into the greater New York market with a garage and office located minutes from the heart of Manhattan, LaGuardia and JFK Airports.

Closing a deal or enjoying the city, our career chauffeurs will get you where you need to be, when you need to be there.

Absolutely worry-free.

Reserve your next premier corporate and event travel with Commonwealth Worldwide. Serving you in Boston, New York, and around the world.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

We are proud to be the Official Chauffeured Transportation of the Boston Holiday Pops.

800.558.5466 or 617.779.1918 • commonwealthlimo.com

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2004 and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

GOLD BATON–$100,000 to $499,999

Suffolk Construction Company, Inc.
John F. Fish

SILVER BATON–$50,000 to $99,999

Accenture
William D. Green

Bank of America
Anne M. Finucane

State Street Corporation
Alan Greene
George A. Russell, Jr.

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Aon Corporation
Kevin A. White

Blue Cross Blue Shield of Massachusetts
Cleve L. Killingsworth, Jr.

Citizens Financial Group
Lawrence K. Fish

Dick and Ann Marie Connolly

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Fisher Scientific International Inc.
Paul M. Montrone

Goodwin Procter LLP
Regina M. Pisa

Hewitt Associates
Jim Wolf

John Hancock Financial Services
John D. DesPrez III

Liberty Mutual Group
Edmund F. Kelly

Merrill/Daniels
Ian Levine

Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

ML Strategies, LLC
Stephen P. Tocco

Continued on page 61

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

CONDUCTOR'S CIRCLE–$25,000 to $49,999 *(continued)*

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke

Au Bon Pain

Beacon Capital Partners

Bingham McCutchen LLP

Boston Capital Corporation
John P. Manning
Richard J. DeAgazio

Boston Private Bank & Trust Company
Mark D. Thompson

Chief Executives Organization, Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Barbara and Jim Cleary

Clough Capital Partners, LP
Charles I. Clough, Jr.

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Connell Limited Partnership
Francis A. Doyle

Eaton Vance Corp.
Alan R. Dynner, Esq.

Ernst & Young LLP
Daniel G. Kaye

Four Seasons Hotel Boston
Peter O'Colmain

The Gillette Company
Cathleen Chizauskas

Goldman, Sachs & Co.

Gourmet Caterers, Inc.
Robert Wiggins

Granite Telecommunications
Robert T. Hale, Jr.

Herald Media, Inc.
Patrick J. Purcell

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Hill, Holliday Advertising
Jack Connors, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Intercontinental Real Estate Corporation
Peter Palandjian

Keane, Inc.
Brian T. Keane

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad

LPL Financial Services
Mark S. Casady

Marsh
John C. Smith

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

NSTAR
Thomas J. May

New England Development
Stephen R. Karp
Steven S. Fischman

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Nortel
Anthony Cioffi

PricewaterhouseCoopers LLP
Michael J. Costello

Putnam Investments
Charles E. Haldeman

Savings Bank Life Insurance
Robert K. Sheridan

Standard & Poor's
Robert L. Paglia

Thomas G. Stemberg

The Stop & Shop Supermarket Company, Inc.
Marc Smith

Continued on page 63

GOLDEN
CARE

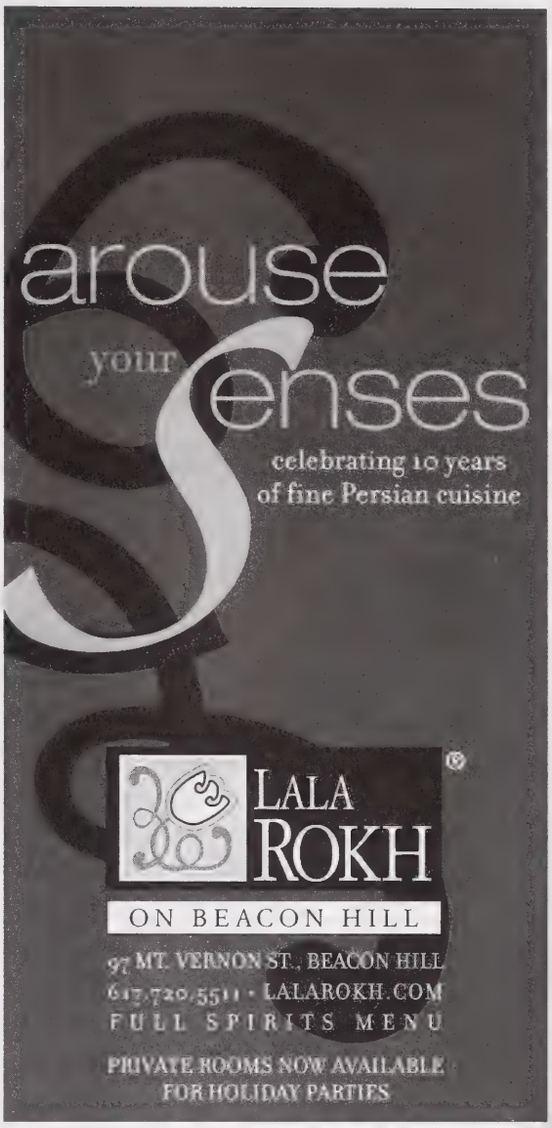
Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org



Restore Your Dream

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com

CONCERTMASTER–$15,000 to $24,999 *(continued)*

The Studley Press, Inc.
Suzanne K. Salinetti

Verizon
Donna C. Cupelo

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

PRINCIPAL PLAYER–$10,000 to $14,999

The Abbey Group
David Epstein
Robert Epstein

Agencourt Bioscience Corporation
R. Brian McKernan

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

The Boston Consulting Group
Grant Freeland

Boston Properties, Inc.
Edward H. Linde

Boston Scientific Corporation
Lawrence C. Best

Chubb Group of Insurance Companies
John H. Gillespie

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Exel Holdings, Inc.
Paul M. Verrochi

George H. Dean Co.
Kenneth Michaud

Global Companies LLC
Alfred Slifka

Goulston & Storrs
Alan W. Rottenberg, Esq.

Grand Circle Corporation
Alan E. Lewis

Greater Media, Inc.
Peter H. Smyth

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

New Balance Athletic Shoe, Inc.
James S. Davis

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

TA Associates Realty
Michael A. Ruane

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Watts Water Technologies
Patrick S. O'Keefe

Continued on page 65

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

Martha Graham Dance Company

Takács Quartet

Either/Orchestra

Matt Haimovitz

Staatskapelle Berlin

December

Christopher Parkening guitar
and **Jubilant Sykes** baritone
Dec 2 | Fri | 8pm
NEC's Jordan Hall

Martha Graham Dance Company*
Dec 2-4
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Shubert Theatre

Richard Goode piano
Dec 4 | Sun | 3pm
NEC's Jordan Hall

Takács Quartet
Dec 11 | Sun | 3pm
NEC's Jordan Hall

January

David Deveau piano **and Friends**
Boston Marquee
Jan 14 | Sat | 8pm
NEC's Jordan Hall

Mark Morris Dance Group*
L'Allegro, il Penseroso ed il Moderato
with Emmanuel Music
Jan 20-22
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Wang Theatre

What Makes It Great?
with **Rob Kapilow** and the
Jupiter String Quartet
Jan 27 | Fri | 8pm
NEC's Jordan Hall

Either/Orchestra
Boston Marquee
Jan 28 | Sat | 8pm
Berklee Performance Center

February

Matt Haimovitz cello
Feb 3 | Fri | 8pm
Sanders Theatre

Emmanuel Pahud flute
and **Yefim Bronfman** piano
Feb 4 | Sat | 8pm
NEC's Jordan Hall

Staatskapelle Berlin
with **Daniel Barenboim**
Feb 10 | Fri | 8pm
Symphony Hall

Everybody Dance Now!
with **Seán Curran Company**
Family Musik
Feb 11 | Sat | 12pm & 2pm
Tsai Performance Center

Frank Rich
Feb 12 | Sun | 3pm
John Hancock Hall

Ewa Podleś contralto
Feb 17 | Fri I 8pm
NEC's Jordan Hall

*co-presented with **The Wang Center for the Performing Arts.**

Buy online anytime at **www.celebrityseries.org**
Call **617-482-6661** (Mon-Fri 10-4)

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

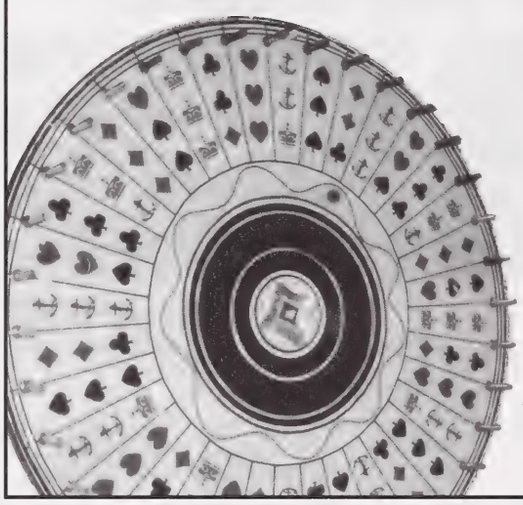
CORPORATE PATRON—$5,000 to $9,999

Anonymous (2)
ADD Inc
AHA Consulting Engineers
Analog Devices, Inc.
Arbella Insurance Group
The Architectural Team
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Barker Steel Co., Inc.
Boston Red Sox Foundation
Boston Showcase Co.
Boston Stock Exchange
Braver & Company, P.C.
BusinessEdge Solutions Inc.
CBS 4/UPN 38/UPN 28
Capital Crossing Bank
Carruth Management LLC
The Catchings Family
Cedar Grove Gardens
Century Drywall Inc.
The Herb Chambers Companies
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Cisco Systems, Inc.
Clair Automotive Network
Continental Wingate Company, Inc.
Corcoran Jennison Co., Inc.
John and Diddy Cullinane
Curry College
Joan and Ted Cutler
The Davis Companies
Dimeo Construction Company
DiSanto Design
Alan Dynner
EDS
E.M. Duggan Inc.
John F. Farrell & Associates
The Flatley Company
Gadsby Hannah LLP
General Catalyst Partners
Gerald R. Jordan Foundation
Graphics Marketing Services, Inc.
Grove Hall Redevelopers, LLC
The Halleran Company, LLC
Harvard Pilgrim Health Care
Harvey Industries, Inc.
Heritage Property Investment Trust, Inc.
Hinckley Allen & Snyder LLP
Hines
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
J. Derenzo Co.
J.N. Phillips Auto Glass Co., Inc.
Jack Morton Worldwide
Jofran
Johnson O'Hare Company
Jordan's Furniture
Kaufman and Company, LLC
Keefe, Bruyette & Woods
Keegan & Werlin LLP
KeySpan Energy Delivery New England
The Kraft Group
Mr. and Mrs. Harvey Chet Krentzman
Jonathan and Jeannie Lavine
Lehman Brothers
Lexington Insurance Company
Limbach Company LLC
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
Margulies & Associates
Market Metrics
Marriott Residence Inn Boston Harbor on Tudor Wharf
Martignetti Companies
Richard and Sara Page Mayo
McNamara/Salvia, Inc.
Mercer Human Resource Consulting
Morgan Stanley
N.B. Kenney Company, Inc.
Navigator Management Co., L.P.
New Boston Fund
New England Insulation Company
New Horizons Partners, LLC and Literary Ventures Fund, Inc.
Northeast Interior Supply, Inc.
Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Continued on page 67

DERBY AND COMPANY

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association

Equal Housing Opportunity

CORPORATE PATRON–$5,000 to $9,999 *(continued)*

O'Connor Capital Partners
PH Mechanical Corp.
Palmer & Dodge LLP
Patriot Construction Services
Joseph and Joan Patton
PerkinElmer, Inc.
Rodman Ford Lincoln Mercury
Ropes & Gray LLP
Rose Associates, Inc.
Russell Reynolds Associates
Mr. and Mrs. Thomas A. Russo
S&F Concrete Contractors, Inc.
S.R. Weiner & Associates
Safety Insurance Company
Saturn Partners
Siemens
Sprague Energy
Staples, Inc.
State Street Development Management Corp.
Stonegate Group
Telecommunications Insight Group, Inc.
Tishman Speyer
Towers Perrin
Trammell Crow Company
Trinchero Family Estates
Tufts Health Plan
Tyco Healthcare
Ty-Wood Corporation
Unisource Worldwide Inc.
United Liquors Ltd.
United Rentals
W.R. Grace & Company
Wayne J. Griffin Electric, Inc.
Mr. Adam J. Weiner
THE WELCH CORP.
William Gallagher Associates
Woburn Foreign Motors
xpedx

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
CRA International
Central Ceilings, Inc.
Cypress Capital Management, LLC
Deutsche Bank Securities Inc.
The E.B. Horn Company
J.D.P. Co.
Jack Madden Ford Sales, Inc.
Lindenmeyr Munroe
Tennessee Gas Pipeline
Weston Presidio

MEMBER–$2,500 to $3,499

Anonymous (1)
Aldon Electric Inc.
The Baupost Group, LLC
The Boston Globe
Cabot Corporation
Cambridge Trust Company
Carson Limited Partnership
Digitas
Essex Investment Management Co. LLC
Franklin Ford
Heritage Flag Company
International Data Group
Lawyer Milloy Foundation
Legal Sea Foods
Millipore Foundation
Montreal Jet Center
The New England Foundation
Nordblom Company
Otis & Ahearn
Phelps Industries LLC
The TJX Companies, Inc.
Tri-State Signal, Inc.
UHY
Vitale, Caturano & Company Foundation
WHDH - TV
Watermill Ventures
Williams Scotsman

NEXT PROGRAM. . .

Thursday, February 9, at 8
Friday, February 10, at 1:30
Saturday, February 11, at 8
Sunday, February 12, at 3
Tuesday, February 14, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

Symphony No. 2 in D, Opus 36

Adagio molto – Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Concerto in C for piano, violin, and cello, Opus 56 (Triple Concerto)

Allegro
Largo
Rondo alla polacca

JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

INTERMISSION

Symphony No. 7 in A, Opus 92

Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

Continuing the Levine/BSO exploration of music by Beethoven and Schoenberg, this week's all-Beethoven program—like next week's all-Schoenberg program—offers music in which each work effectively breaks new ground. Here Mr. Levine is joined by young American pianist Jonathan Biss, the renowned violinist Miriam Fried (Mr. Biss's mother), and cellist Ralph Kirshbaum for Beethoven's exuberant Triple Concerto for piano, violin, and cello. The Second Symphony, though written at a time of despair over his increasing deafness, is one of the composer's sunniest, most consistently lovely works in the genre. At the same time, it represents a significant breakthrough in his expansion of symphonic form. The extraordinary Seventh Symphony—one of the composer's most consistently energetic and ebullient creations, a work called by Wagner "the apotheosis of the dance"—marks a further exploration of the form even beyond what Beethoven had already achieved.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—February 9, 8-10:25
Friday 'A'—February 10, 1:30-3:55
Saturday 'B'—February 11, 8-10:25
James Levine Series—Sunday, February 12, 3-5:25
Tuesday 'B'—February 14, 8-10:25

JAMES LEVINE conducting
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Triple Concerto for piano, violin, and cello Symphony No. 7

Thursday, February 16, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM	Five Pieces for Orchestra Variations for Orchestra *Pelleas und Melisande*

---

masculturalcouncil.org

Thursday 'A'—February 23, 8-10:15
Friday Evening—February 24, 8-10:15
Saturday 'B'—February 25, 8-10:15

JAMES LEVINE conducting
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood Dove)
JOHAN BOTHA, tenor (Waldemar)
PAUL GROVES, tenor (Klaus Narr)
ALBERT DOHMEN, bass-baritone (Peasant)
WALDEMAR KMENTT, tenor (Speaker)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

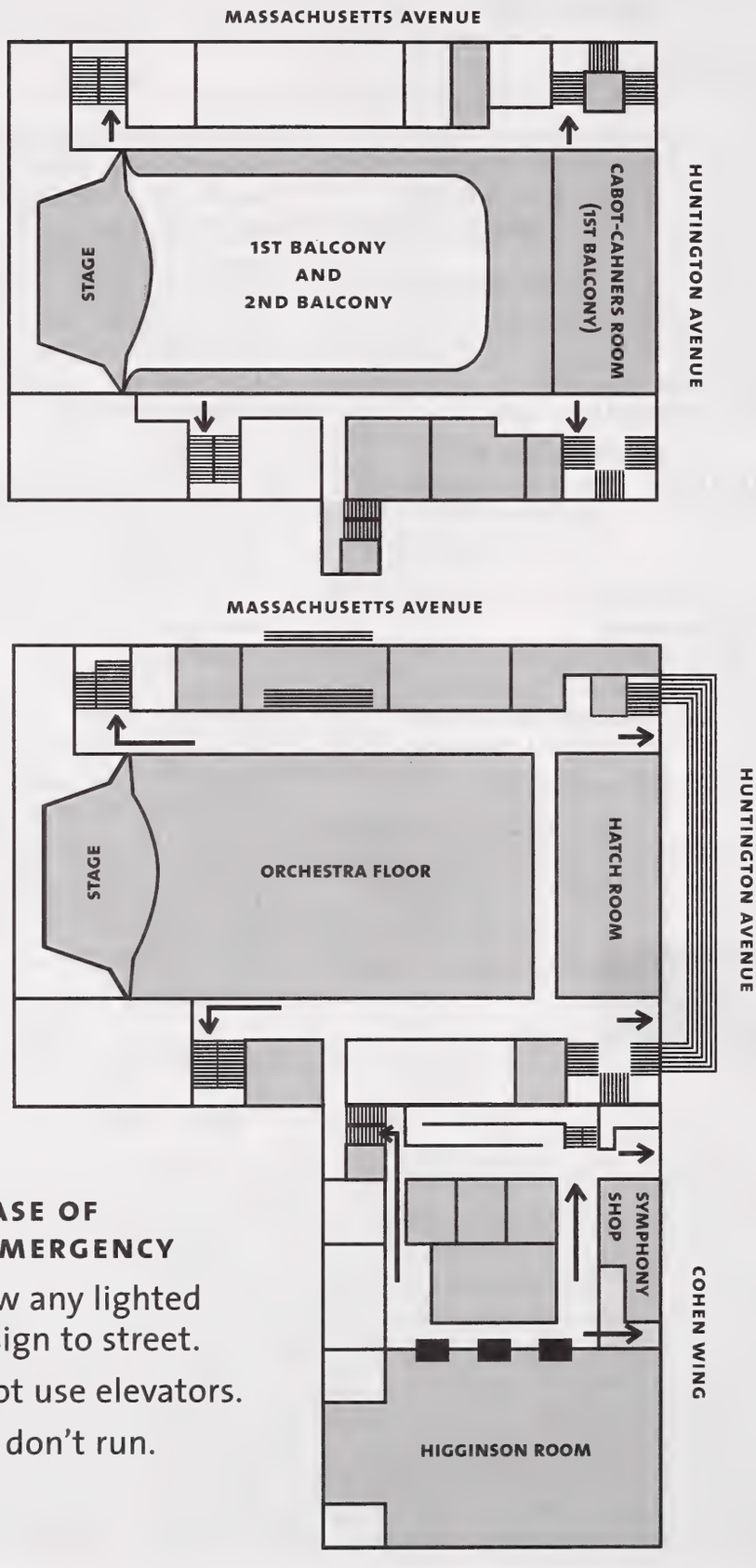
JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN	Symphony No. 9

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

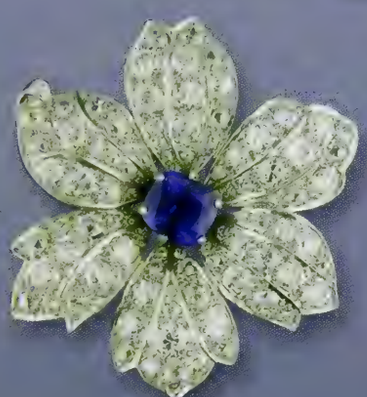
Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

FINE PERIOD JEWELRY

Circa 1860

Circa 1920

Circa 1915



Circa 1910

Circa 1880

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET (ROUTE 9), CHESTNUT HILL, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is **All is One:** Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., Architects
W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com
Educational Religious Corporate Municipal Residential

Photo by: Nick Wheeler

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

CHAMBER PRELUDE II

Saturday, February 4, at 6

COMMUNITY CONCERT V

Sunday, February 5, at 3, at Myrtle Baptist Church, West Newton

This free concert is generously supported by the State Street Foundation.

LUCIA LIN, violin
OWEN YOUNG, cello
SERGEY SCHEPKIN, piano

SCHULHOFF — Duo for Violin and Cello

I. Moderato
II. Zingaresca. Allegro giocoso
III. Andantino
IV. Moderato

TCHAIKOVSKY — Piano Trio in A minor, Opus 50

Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto
Var. I: L'istesso tempo
Var. II: Più mosso
Var. III: Allegro moderato
Var. IV: L'istesso tempo
Var. V: L'istesso tempo
Var. VI: Tempo di Valse
Var. VII: Allegro moderato
Var. VIII: Fuga. Allegro moderato
Var. IX: Andante flebile ma non tanto
Var. X: Tempo di Mazurka
Var. XI: Moderato
B. Variazione finale e Coda: Allegro risoluto e con fuoco—Andante con moto—Lugubre

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Ervín Schulhoff (1894-1942)
Duo for Violin and Cello

The son of Jewish parents of German origin, Ervín Schulhoff was born in Prague and exhibited prodigal aptitude in music. His destined career as a musician was encouraged early on by Antonín Dvořák, and he attended the Prague Conservatory before furthering his studies in Vienna, Leipzig, and Cologne. In Leipzig he studied with the advanced German Romantic composer Max Reger. A formidable pianist, Schulhoff made his first concert tour in 1910. He relied on his piano playing for part of his income virtually throughout his life. A communist, he was attempting to arrange for emigration to the Soviet Union in 1941 when he was arrested in Prague and deported to the concentration camp at Wülzburg, where he died of tuberculosis in August 1942.

Schulhoff's early music follows the post-Brahms path of Reger and early Schoenberg, employing extended but not abolished tonality. After being conscripted (along with many other Czech and Slovak subjects of the Austrian Empire) to serve in World War I, Schulhoff reacted to the horrors of his experience by turning to the left politically and artistically. He became interested in the anti-bourgeois nihilistic explorations of Dadaism as well as the pure, formalist abstractions offered by the Second Viennese School composers (especially Schoenberg). Some of his music of the later 1920s in particular reveals a debut to the folk-music-influenced modernism of Bartók or Schulhoff's countryman Janáček.

Schulhoff wrote his Duo for Violin and Cello in 1925, finishing it on November 5, and it was published the following year. Dedicated to Janáček, the Duo was first performed on October 30, 1925, in Prague. The four movements—fast-fast-slow-fast—are based on themes related in their intervals and contours and a strong Central European character. (The violin's pentatonic opening theme serves as a kernel for all the melodies, even as Schulhoff sets out on far-reaching chromatic journeys.) Initially the violin and cello parts are equal, independent halves in counterpoint, a model that remains the essential texture of the piece. Each instrument may take on the role of accompaniment or soloist as well, with strongly metrical ostinatos appearing frequently (as in Bohemian folk music).

In addition to the modal character of the opening melodies, the first movement's irregular 5/4 meter gives it a somewhat exotic feel, although that feel is more about rhythmic flow than a truly strong five-beat measure. We also find Schulhoff calling for specific types of string articulation—left-hand pizzicato four-note chords, harmonics, and detailed variants of accent—that evoke a folk-music performance style to go along with the sophistication of the musical material. The movement changes character somewhat in several places, lending it an episodic quality. The second movement's title of "Zingaresca," ("Gypsy-esque") indicates a fiery and raw virtuosity. Here, too, Schulhoff incorporates harmonics, glissandi, and other *ad hoc*, folk-style playing. Note the cello's unique accompaniment at the beginning, with its bowed drone and left-hand pizzicato bass line (later taken up by the violin); also its impassioned, *doina*-like solo turn before the return of the opening theme. A haunting, long, arcing melody, exchanged between violin and cello, is the main feature of the slow movement. Schulhoff begins the finale with an altered reprise of the start of the piece (now in 4/4 and in a new mode). An "Allegro deciso"—"decisive"—section leads to an expressive melodic duet before a return to the music of the movement's opening. A blistering "Presto fanatico" winds up the piece in full Gypsy breathlessness.

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Trio in A minor, Opus 50

Tchaikovsky did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she requested that he compose a piano trio for her. (Her "house pianist" at the time was none other than the young Claude Debussy.) Yet in December 1881, he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time (following the latter's harsh attack on Tchaikovsky's first piano concerto when the composer played it through for him in order to get his advice regarding the solo part), Rubinstein had been responsible for conducting many of the premieres of Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked *Pezzo elegiaco* ("Elegiac piece"), and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance instruction in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist, so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is *Adagio con duolo e ben sostenuto* ("Slowly, with grief, and well sustained")—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The 19th-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without even considering a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone, while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale. The present performances are complete.

—Notes by Robert Kirzinger (Schulhoff)
and Steven Ledbetter (Tchaikovsky)

Violinist **Lucia Lin** made her debut performing Mendelssohn's Violin Concerto with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, she has been soloist with the Boston Pops Orchestra, the Saint Louis Symphony, the Oklahoma Symphony, the Cincinnati Chamber Orchestra, and the Festivalorchester in Graz, Austria. She has appeared in solo recital throughout the United States and is a frequent collaborator in chamber music. A member of the Muir String Quartet, which is the quartet-in-residence at Boston University, she is a founding member of the Boston Trio and the chamber group, Innuendo. She has performed in the Sapporo, Taos, and St. Barts music festivals, as well as for the Da Camera Society in Houston and the Barbican Hall Chamber Series in London. She has recorded for Nonesuch as a guest of the Boston Symphony Chamber Players and for New World Records on a disc featuring works of Bright Sheng. A native of Champaign, Illinois, Ms. Lin received her bachelor's degree at the University of Illinois and her master of music degree at Rice University in Houston, Texas. Important musical influences include Sergiu Luca, Paul Rolland, Josef Gingold, Dorothy DeLay, and Louis Krasner. Ms. Lin joined the Boston Symphony in 1985, serving as assistant concertmaster from 1988 to 1991 and from 1996 to 1998. She was acting concertmaster of the Milwaukee Symphony for the 1991-92 season and joint concertmaster of the London Symphony Orchestra from 1994 to 1996.

Cellist **Owen Young** joined the Boston Symphony Orchestra in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project Step (String Training and Educational Program for Students of Color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he served as a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. Mr. Young began playing cello at six; his teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, he was principal cellist with the Yale Symphony Orchestra and was soloist for its 1986 European tour. In 1986 and 1987 he was a Fellow at the Tanglewood Music Center. Mr. Young won an Orchestra Fellowship in 1987; he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Pianist **Sergey Schepkin** is acclaimed for his performances and recordings of J.S. Bach; his recordings include the Partitas, the *Well-tempered Clavier*, and the *Goldberg* Variations. Born in St. Petersburg, Russia, Mr. Schepkin studied piano at the St. Petersburg Conservatory with Alexandra Zhukovsky and Grigory Sokolov, graduating *summa cum laude* in 1985. After moving to Boston in 1990, he studied with Russell Sherman at New England Conservatory, where he earned an Artist Diploma and a Doctor of Musical Arts degree, and where he is currently on the music history faculty. From 1994 to 1998 he coached with the late legendary French-American pianist Paul Doguereau. He is in his third year as Visiting Associate Professor of Piano at Carnegie Mellon in Pittsburgh. A naturalized American, Mr. Schepkin has performed a broad range of solo, concerto, and chamber repertoire worldwide, with a particular predilection for Romantic, French, and Russian music. He recently received the Maestro Genius Grant from the Maestro Foundation in Los Angeles. Highlights of his 2004-05 season included twelve concerts in New York City and his highly acclaimed recital for Boston's Bank of America Celebrity Series in April 2005, which included six newly commissioned works by six Boston composers. Highlights of his current season include recitals at Harvard University's Fogg Museum, the Los Angeles County Museum of Art, and the Metropolitan Museum of Art in New York.

BOSTON SYMPHONY ORCHESTRA

125

2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, an unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sport medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center®

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Re

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman †
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
James Levine on the BSO's Beethoven/Schoenberg Cycle 11
Prologue from "Beethoven: The Universal Composer," by Edmund Morris 19
BSO Music Director James Levine 26
The Boston Symphony Orchestra 28
This Week's Boston Symphony Orchestra Program 30
From the Music Director 31
Notes on the Program 33
What to Make of Beethoven's Triple Concerto? 40
Featured Artists 57
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Operations*

Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also in conjunction with the BSO's ongoing Beethoven/Schoenberg project, the Goethe-Institute Boston, in collaboration with the Boston Symphony Orchestra, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoen-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

berg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

The Stephen and Dorothy Weber Concert, Saturday, February 11, 2006

The BSO performance on Saturday evening is supported by a generous gift from BSO Trustee Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are long-time Saturday-evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the orchestra. "The BSO has become such an important part of our lives, both on a personal level in the joy we get from attending performances and in its role in making Boston such a great city," said Steve and Dottie. "We have been fortunate to have enjoyed the Symphony for so many years; we feel that we have a responsibility to support the orchestra so future generations will experience the extraordinary legacy of musical excellence from which we have benefited." Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, retired in 2005 as Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education. The Webers have been supporters of the Boston Symphony Orchestra since the mid-1980s. Steve and Dottie's love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed artist-in-residence position at the Tanglewood Music Center. They have also endowed the Stephen and Dorothy Weber Chair, currently held by BSO cellist Andrew Pearce, and made a generous gift to support The Artistic Initiative. In addition to their financial support of the BSO, Steve and Dottie have also given generously of their time. Elected a Trustee in 2002, Steve had served as an Overseer since 1997. Steve and Dottie are currently co-chairs of the BSO Annual Fund Committee and previously co-chaired the Benefactor Committee for

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

Opening Night at Pops in 1999 and 2000. Steve sits on the Executive Committee and is also co-chair of the Development Committee and a member of the Overseer Nominating Committee. The Boston Symphony Orchestra extends heartfelt thanks to Steve and Dottie Weber for their generosity and commitment to continuing the Symphony's rich musical tradition.

The Nathan R. Miller Family Concert
Tuesday, February 14, 2006

The performance of February 14, 2006, by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller Family. The BSO greatly appreciates their generous support. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988. As a Great Benefactor, Mr. Miller is a long-standing supporter of the BSO and is well known for his gift of the Miller Room at Symphony Hall.

Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a very strong commitment to music and the universal joy it brings. In 1985, the Millers' regard for then BSO Music Director Seiji Ozawa prompted them to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They also endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987, and have named seats in Symphony Hall.

The Nathan R. Miller family continues to be among the BSO's most generous philanthropists, and we warmly thank them for their support.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. As the BSO's Beethoven/Schoenberg cycle continues, BSO Director of Program Publications Marc Mandel discusses this week's all-Beethoven program; the all-Schoenberg program that includes the Five Pieces for Orchestra, the Variations for Orchestra, and *Pelleas und Melisande* (February 16 Open Rehearsal; February 17 concert); Schoenberg's *Gurrelieder* (February 23-25), and Schoenberg's Chamber Symphony No. 1 and Beethoven's Ninth (March 1 Open Rehearsal); BSO Publications Associate Robert Kirzinger discusses the above-mentioned all-Schoenberg program (concerts of February 16, 18, and 21); and Jan Swafford of Tufts University discusses Schoenberg's Chamber Symphony No. 1 and Beethoven's Ninth (March 2, 3, and 4).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS, 4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE, Mark Morris
WORLD PREMIERE, Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA, Val Caniparoli

Spring! 2006

AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7

Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS 617.695.6955
TELECHARGE.COM 800.447.7400
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by

WCVB-TV BOSTON Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with CHRISTINE BREWER, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus-Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9B (version for full orchestra)
BEETHOVEN Symphony No. 9

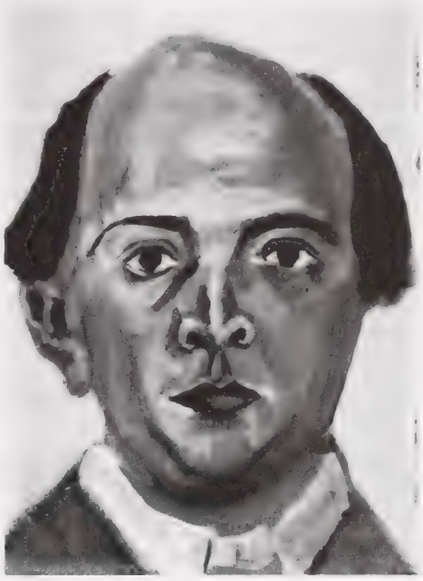
PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.



Schoenberg's "Blue Self-Portrait," 1910

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

Martha Graham Dance Company

Takács Quartet

Either/Orchestra

Matt Haimovitz

Staatskapelle Berlin

December

Christopher Parkening guitar and **Jubilant Sykes** baritone
Dec 2 | Fri | 8pm
NEC's Jordan Hall

Martha Graham Dance Company*
Dec 2-4
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Shubert Theatre

Richard Goode piano
Dec 4 | Sun | 3pm
NEC's Jordan Hall

Takács Quartet
Dec 11 | Sun | 3pm
NEC's Jordan Hall

January

David Deveau piano **and Friends Boston Marquee**
Jan 14 | Sat | 8pm
NEC's Jordan Hall

Mark Morris Dance Group*
L'Allegro, il Penseroso ed il Moderato
with Emmanuel Music
Jan 20-22
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Wang Theatre

What Makes It Great?
with **Rob Kapilow** and the **Jupiter String Quartet**
Jan 27 | Fri | 8pm
NEC's Jordan Hall

Either/Orchestra Boston Marquee
Jan 28 | Sat | 8pm
Berklee Performance Center

February

Matt Haimovitz cello
Feb 3 | Fri | 8pm
Sanders Theatre

Emmanuel Pahud flute and **Yefim Bronfman** piano
Feb 4 | Sat | 8pm
NEC's Jordan Hall

Staatskapelle Berlin with **Daniel Barenboim**
Feb 10 | Fri | 8pm
Symphony Hall

Everybody Dance Now! with **Seán Curran Company Family Musik**
Feb 11 | Sat | 12pm & 2pm
Tsai Performance Center

Frank Rich
Feb 12 | Sun | 3pm
John Hancock Hall

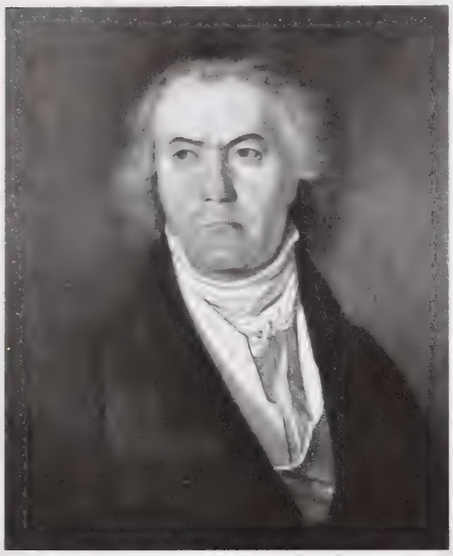
Ewa Podleś contralto
Feb 17 | Fri | 8pm
NEC's Jordan Hall

*co-presented with **The Wang Center for the Performing Arts.**

Buy online anytime at **www.celebrityseries.org**
Call **617-482-6661** (Mon-Fri 10-4)

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets,

The World's Greatest Musicians.
The World's Greatest City.
The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists
who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

IT WILL BE INCREDIBLE. Just 104 condominiums with exceptional services from the new Regent Boston Hotel. Spa by L'Institut de Guerlain. Fabulous restaurants. 24-hour security. Valet parking. Simply put, everything you could need or want, anytime. Prices start at $1 million. Don't miss this opportunity!

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

mfa exhibitions

Degas to Picasso: Modern Masters

JANUARY 18 THROUGH JULY 23

Exclusive hotel partner is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.

West African Gold: Akan Regalia from the Glassell Collection

THROUGH MARCH 26

This exhibition has been organized by the Museum of Fine Arts, Houston.

Akan artist, Ghana, *Chief's ring with "starburst,"* late 19th–early 20th century. Gold. The Museum of Fine Arts, Houston; The Glassell Collection of African Gold, Gift of Alfred C. Glassell Jr. Photograph by Thomas R. Dubrock.

Contemporary Clay: Japanese Ceramics for the New Century

THROUGH JULY 9

Yagi Akira, *Faceted Covered Vessels with Pale Blue Glaze,* 2004. Porcelain. Collection of Halsey and Alice North, New York, NY. Photographed by Richard P. Goodbody 2005.

ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at www.mfa.org or call 617-267-9300.

all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were, in so many ways, so uncannily similar?

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

BOSTON SYMPHONY ORCHESTRA
125

Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, the Symphony Hall Box Office, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA
BOSTON POPS
Tanglewood

Prologue from "BEETHOVEN: THE UNIVERSAL COMPOSER"

by Edmund Morris

Copyright ©2005 by Edmund Morris. Reprinted by permission of HarperCollins Publishers.

For forty hours the snow tumbled over New England, settling four to six feet deep on every city, forest, and frozen river. At the blizzard's height, on Tuesday, February 7, 1978, President Carter declared Massachusetts a federal emergency area. After a second record night of snow, the governor ordered all citizens not engaged in relief work to stay home. Interstate 93 ran white as a glacier, its ramps curving into the moraine of downtown Boston.

Just when the world seemed about to suffocate, the last flakes fell. But then the snow turned to ice, and the weight of precipitation became unbearable. Power grids snapped, hospitals switched to emergency supply, stores and restaurants stayed dark. Biographical researchers trapped in digs near Harvard University found themselves with nothing to eat and nowhere to buy food. Another night of almost total silence came on. It was difficult not to think of entombment.

Beethoven's birthplace in Bonn

Thursday morning brought sunshine and a sense of life returning. Icicles sliced the light. The first shovelers got to work in front of dorm doorways. Students on skis poled across Harvard Yard. Pedestrians struggled to follow, plunging waist-deep at every step. There was still little noise: only the dry squeak of snow underfoot, and an occasional shout. Then some invisible person threw open a second-floor window, mounted a pair of speakers on the sill, and blasted the finale of Beethoven's Fifth Symphony out into the crisp air.

Nothing was ever so loud, so bright as that C major fanfare, surging up over a blare of trombones with all the force of Old Faithful. It was Carlos Kleiber's DGG recording with the Vienna Philharmonic—new then, legendary now. Skiers, shovelers, and plungers stood transfixed. After three great leaps (the last requiring an extra beat to discharge all its sound), the chords subsided, only to gather strength for higher and higher ascents, to the crest of the scale and beyond, until, geyser-like, they broke into exultant syncopations.

So far, nobody had heard a melody, or any harmonies that could not be blown through a mouth organ. And when a tune finally came, played at maximum volume by three horns, it was close to banal. So why, after the music ended ten minutes later, with forty-eight thunderclaps of C major, were some of the listeners crying?

Of all the great composers, Beethoven is the most enduring in his appeal to dilettantes and intellectuals alike. Bach and Mozart have had their periods of misapprehension—the former mocked as passé even in his own lifetime, the latter prettified by the Victorians. Handel, in contrast, was giantified, but as the composer of *Messiah* mainly, at cost to his operatic achievement. Haydn—Beethoven's teacher—is admired more by connoisseurs than by the general public. Schubert was still being caricatured as an idiot-savant songster long after World War II. Brahms has never gone down well in France; Bruckner is a minority taste outside the German-speaking world; and Sibelius, who once seemed sure

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

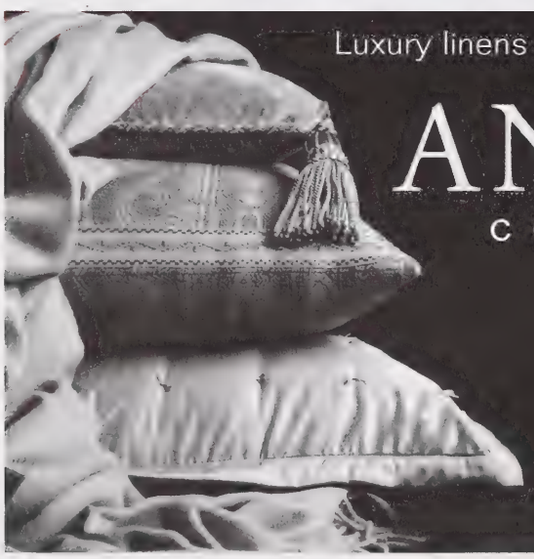
BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID&COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com



Luxury linens and home furnishings at outlet prices

ANICHINI
COMPANY STORE

Burlington, Vermont
210 College Street 802 863 0171
(corner of So. Winooski Ave. & College St.)

PowerHouse Mall
West Lebanon, NH 603 298 8656

Manchester Square
Manchester, VT 802 366 1200

of a seat on Parnassus, has been replaced by the masturbatory Mahler. *Chacun âge à son goût.*

Beethoven was recognized in his teens as a genius of the first order. He was less of a prodigy than Mozart or Mendelssohn, but surpassed them in the bigness of his aspirations. From the moment he arrived in Vienna at the age of twenty-one, that city—capital of the musical world—celebrated him. Princes vied for the honor of putting him up in their palaces. (Mozart, just a few years earlier, had to dine "below the valets but above the cooks.") After Haydn died in 1808, Beethoven, not yet forty, was the world's most famous composer. He remains that almost two centuries later. Climb the mildewed stairway of the most obscure building he ever lived in, and you can be fairly sure of bumping into a Welsh choral society, or a party of reverent Japanese.

What draws them is Beethoven's universality, his ability to embrace the whole range of human emotion, from dread of death to love of life—and to the metaphysics beyond—reconciling all doubts and conflicts in a catharsis of sound. That anonymous broadcaster of the finale of the Fifth Symphony across Harvard Yard after the blizzard of '78 knew just where to drop his needle: the point at which the transition from the C minor scherzo resolves *fortissimo* into C major. He also understood (even if his listeners did not) the symbolism of that transition, the most claustrophobic passage in all music. It begins with a sudden hush, as if a great weight has blocked out light and air. For a moment, all is frozen shock, the strings holding an indeterminate chord, and then an almost inaudible beating of drums is heard. Stifled moans sound in the violins—terrified, fragmentary phrases that try to rise without success. The drumbeats, hesitant at first, become a constant throb, as if hysteria is building, while the moans try again to rise. With agonizing difficulty, they begin to succeed, and the weight overhead seems to lighten. Airy woodwinds amplify a gathering crescendo, joined by trumpets and horns—then all restraint is loosened, and the whole orchestra breaks free, and every hair stands up on your neck.

There are countless moments *such* as this in Beethoven, but not one *like* this: his originality prevents him repeating himself. (At the same time, there is a signature quality, unmistakable as the hand of Picasso.) Radical to begin with, Beethoven grew more radical with age; some of his late works reinvent themselves movement by movement. The string quartet in B-flat, Opus 130, traverses more styles in fifty minutes than Wagner did in fifty years. And after finishing it with a stupendous fugue, Beethoven still had enough inspiration left over to write an alternative finale—his last published composition—that has the effect of transforming the whole work in retrospect: the other move-

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

ments still float in order astern, but they look closer and more companionable, seen from a less lofty masthead.

That fugue, by the way, known and feared by chamber musicians as the *Grosse Fuge*, a breaker of strings and burner of fingertips, was Igor Stravinsky's favorite quartet movement. There can be no better testimony to Beethoven's timelessness than the fact that Stravinsky, iconoclast supreme, measured his own modernism against something written in 1825, "this absolutely contemporary piece of music that will be contemporary forever.... I love it beyond any other."

Heard today for the first (or hundred and first) time, the *Grosse Fuge* still overwhelms with the sheer brutality of its sound. For more than a quarter of an hour, violins, viola, and cello squawk and scream like frenzied vultures. One can understand the rumors around *gemütlich* Vienna that Beethoven, famous for his eccentricity, had at last gone mad. Yet even as audiences recoiled from the fugue, they had to account for the fact that it was paired with a slow *cavatina*, or singing movement, of indescribable beauty. If a confused brain produced the one, what all-comprehending heart poured out the other?

Contrast and conflict are essential characteristics of Beethoven's art. Throughout his life, he struggled against epic odds and prevailed with enormous courage. The odds were at various times social, sexual, psychotic, and political, but two especially tormented him: ill health and loneliness. His muscularity and ruddy complexion disguised the former, at least when he was young, and the latter was self-inflicted. He fled the palaces of his patrons, preferring to pay his own rent and compose in peace. Domestically helpless, he moved no fewer than eighty times, and lived in prosperous squalor, with history's most notorious pisspot under his grand piano. Yet he was never short of the acolytes and enablers ("Would you like to sleep with my wife?") that eminence attracts. None of them was privy to the full extent of Beethoven's bodily and mental sufferings. Two famous documents, written in secrecy and discovered only after his death, make this clear: the

"Heiligenstadt Testament" of 1802 and the "Immortal Beloved" letter of 1812.

In the former, he revealed (or rather, filed away in a secret drawer) the most awful fact that a musician can face: that he was going deaf. He was thirty years old, and had long been tormented by buzzings and whistlings in his ears. At first, he hoped they might respond to medicine. When they did not, he had to live with them. By 1808, he could no longer hide his condition: anyone who heard him conduct or play the piano (desperately pounding the keys) could tell that Beethoven now lived in a sonic world of his own. Ten years later, people wanting to converse with him had to write their remarks on paper. Beethoven's last, greatest works were conceived in what George Eliot calls "the roar which lies on the other side of silence."

A miniature of Beethoven's nephew Karl in his cadet uniform

His equally anguished love letter, addressed (but never mailed) to *die unsterbliche Geliebte*, "the Immortal Beloved," has lost none of its poignancy now that Maynard Solomon has revealed the identity of the woman involved. One senses Beethoven's acceptance that flesh was frail and music too insatiable a mistress for him ever to marry—even if the Beloved had been free to consummate their relationship.

In any case, the most frustrated of all his desires was for a boy. Psychobiographers have seized upon his struggle to win control of his nephew, Karl, as proof that Beethoven was an incestuous homosexual. But Karl was his legal ward, and none of the evidence in court proceedings surrounding the boy's custody suggests an erotic charge to their relationship. Demonstrably and pathetically, Beethoven wanted a son to bear his name and inherit his fortune. The story of that five-year litigation is an ugly one, and most of its ugliness derives from Beethoven's determination to win, no matter what pain it inflicted on the boy, or on the boy's bewildered mother. Victorious at last, he sent Karl off to school, much as he despatched a completed manuscript, and turned his furious energy on the *Missa Solemnis*.

Listening to that work today—to the seraphic "Benedictus," for example, with its violin solo floating like incense over the tenor melody—one is hard put to reconcile such tenderness with the fact that Beethoven was misanthropic and manipulative, greedy, quick to lie and cheat, so suspicious of other people's motives that he was prey to paranoid delusions. But then one has to take into contradictory account his often uproarious good humor and generosity, his Kantian ethics, his democratic pride, and the general conclusion among all who knew him (and were hurt by him) that he was, beyond cliché, superhuman, with all the excesses that superhumanity implies: too much vigor, too much aggression, too much talent—and too little time to work them all off. In the event, he had to settle for fifty-six years.

It was a life of prodigious labor, considering his natural gifts. When Beethoven improvised at the piano, he suppurated with melody. He could go on for hours, reducing his listeners to tears, while he—never a sentimentalist—eyed them with amused contempt. "Artists are fiery; they do not weep." Yet he lacked Mozart's ability to transfer perfection straight to paper, as fast as the pen could fly. When forced to, he could compose quickly, but the results were often not good. "Great" music to him was a proper fusion of inspiration and industry. If he had to choose between the charm of a seductive tune and a figuration that could be reduced to its lowest common denominator, mathematical

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

beauty won out every time.

Oddly enough, arithmetic confused him: he never learned how to multiply or divide, and had such difficulty with simple household sums as to suggest dyslexia. Here and there in his letters, "14" comes out as "*4i*" and "1808" as "*1088*." Yet again—contradictions abound when discussing Beethoven—he was a rationalist who took delight in solving almost impossible problems of counterpoint. The fugue that ends the *Hammerklavier* Sonata takes a gigantic subject of one hundred and five notes (not counting a free trill) and proceeds to augment it, invert it, and even play it backwards, like a tape rewound—sometimes all three processes going at once: the musical equivalent of trigonometry. Such achievements put Beethoven in the same class as music's other ranking intellectuals: Bach, Brahms, and Webern. And none of those three could also have written *Fidelio*.

He had, besides, a mastery of musical architecture that was as instinctual as it was innovative. Again, the possibility of dyslexia arises. Some orthographically challenged people have an almost cubist ability to visualize planes and dimensions from many different angles at once. Beethoven's sound structures are full of disproportionate rooms and inner voids, with surprise changes of level, and windows full of sky; but they always balance out as total buildings, no matter how large their size. Not for nothing was Beethoven the favorite composer of Frank Lloyd Wright and Louis Kahn.

The paradox of Beethoven's "bigness" is that it is not always measurable in time or decibels. He could, and did, compose symphonies and sonatas of unprecedented length. Yet he was also a miniaturist. Some of his piano bagatelles, known as "chips from the master's workshop," last little more than a minute. One is over in just nine seconds. Chips they may be, but hold them up to the light, and they glint with precious metal. Nor are they fragmentary in form. His spatial sense was microscopic as well as telescopic: with equal sureness, he built both cells and cathedrals of sound. The last bagatelle of Opus 119 is set in the same key as the Adagio of the Ninth Symphony, and it too is an endless flow of melody, rising to a serene height before resolving on the simplest of cadences. It spans just twenty-two measures to the symphony movement's 106. Yet for the short while it lasts, it seems, in Shelley's language, to "stain the white radiance of Eternity."

Whoever chose to color the no less radiant whiteness of Harvard Yard with that fanfare after the Big Blizzard knew—as did the planners of Winston Churchill's funeral or witnesses to the fall of the Berlin Wall—that there are moments when only Beethoven will do. No other composer could have achieved so instant, and so communal, a reaction among young skiers probably unable to name a single other of his works, if indeed they could even name him. Something bigger than personal identity, bigger than weather, bigger than mere melody and harmony, awoke them to the promise of the morning and the strength of their bodies. The largest mind in musical history spoke to them in 1978, as it did to the Viennese when Beethoven premiered the Fifth Symphony, in equally frigid weather, 170 years before.

—Edmund Morris

In addition to his recent *Beethoven: The Universal Composer*, Edmund Morris is the author of *The Rise of Theodore Roosevelt* (Pulitzer Prize and National Book Award, 1980), *Dutch: A Memoir of Ronald Reagan* (1999), and *Theodore Rex* (*Los Angeles Times* Book Prize, 2002). A pianist and private scholar of music, he has been studying Beethoven for half a century.

JAMES LEVINE

Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Polina Sedukh

*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
○ *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, February 9, at 8
Friday, February 10, at 1:30
Saturday, February 11, at 8
THE STEPHEN AND DOROTHY WEBER CONCERT
Sunday, February 12, at 3
Tuesday, February 14, at 8
THE NATHAN R. MILLER FAMILY CONCERT

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

Symphony No. 2 in D, Opus 36

Adagio molto – Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Concerto in C for piano, violin, and cello, Opus 56

Allegro
Largo
Rondo alla Polacca

JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

INTERMISSION

Symphony No. 7 in A, Opus 92

Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:20, the Friday-afternoon concert about 3:50, and the Sunday-afternoon concert about 5:20.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

Planning this all-Beethoven program in the context of our Beethoven/Schoenberg cycle afforded a special kind of opportunity—to choose not just "any great Beethoven masterpieces" that might work well in a single concert, but to program several of the composer's masterpieces that relate specifically to how he developed or adjusted his musical style and language at different times in his career: "developed" in the case of the Second and Seventh symphonies, "adjusted" in the case of the Triple Concerto. And pairing the Second and Seventh on a single program offers a terrific contrast: the young Beethoven's powerful imagination fills the Second Symphony almost to bursting, whereas in the Seventh we find him restricting his materials to the barest essentials.

Both symphonies are particular favorites of mine. The Second marks such an advance over the more classically contained First of just a year or two earlier. The slow introduction at the start of the Second immediately prepares for the content of the whole symphony. The actual slow movement is an amazing example of Beethoven's masterful control of lyricism combined with rhythmic cohesion over a large span. The scherzo returns us to the boisterous mood of the first movement, and the main theme of the finale is as far from "classical" in shape and manner as one could possibly imagine, with an explosive rhythmic charge that virtually never lets up as the movement proceeds. It's the last movement in particular—where Beethoven goes so incredibly far beyond the boundaries of thematic material, rhythmic energy, and stylistic development that would have been considered "standard" or "typical" in a classical symphony—that was most controversial and confounding to listeners when it was new. In fact, the Second is the first symphonic work in which the previous classical models are not just stretched, but taken someplace entirely different, in a way less obvious than in the symphonies that followed—thus giving us a glimpse of the direction that modern music would go.

The Seventh is, I suppose, the Beethoven symphony I return to most often because you can hear this piece so excitingly from so many different perspectives. Ten years separate the Second and Seventh symphonies—a decade of extraordinary experimentation in the genre, during which time Beethoven produced the *Eroica*, the Fourth, the Fifth, and the *Pastoral*, each of them so very innovative and different from one another in subtle as well as striking and apparent ways (more ways, of course, than can be described here). These works, along with others from that period—the Opus 59 quartets, the middle piano sonatas, or really almost anything Beethoven wrote in middle life—remain with us always as absolute masterpieces, works that remain consistantly fresh and alive and haven't aged at all. And then, *after* the Seventh, in that amazing final period of his life, comes music that could not possibly have been anticipated based on what he had written to that time. In other words, the distance from those middle works to the amazing late works is hardly to be believed!

Thus the Seventh marks another demarcation in the course of Beethoven's career. It's also equally exciting in its own right, because here, after that period of incredible

continued on next page...

Steinway and Sons Pianos, selected exclusively for Symphony Hall

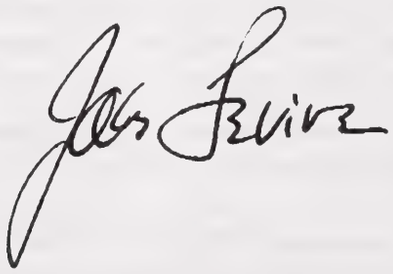
Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

development that produced the Third, Fourth, Fifth, and Sixth, Beethoven again composed a symphony whose material can be understood in purely classical terms, with all the elements reduced to a kind of essential energy, as in an earlier classical symphony, with the dance element and concise structure keeping it rooted in classical form. At the same time, the Seventh is obviously later in every aspect of its content—in its rhythmic energy (which, as the driving force behind the entire symphony, including the slow movement, remains even more constant than in the Second), in its harmony, in its way of developing a contained thematic material. Everything is a function of the mature knowledge and skill with which Beethoven develops all the irresistible elements that go into the piece.

Though we don't know just why Beethoven wrote the Triple Concerto, there's no question that it's something unique not only in his own output, but also in the overall context of the Classical and Romantic repertoire that has come down to us—a concerto in which the soloist is a piano trio. (The idea of composers, from the time of Bach onward, working with intriguing *concertante* groups, or reworking music by earlier composers for different instruments, suggests a major study in itself—one that could include even Schoenberg, who wrote a concerto for string quartet and orchestra based on a Handel *concerto grosso*, and who made an orchestral arrangement of Brahms's G minor piano quartet.)

Some eighty years after the Beethoven Triple, Brahms wrote a Double Concerto for violin and cello, but the compositional problem he faced in a concerto for two string instruments of like character was different from Beethoven's task of writing convincingly and coherently for a solo group made of two string instruments plus a keyboard instrument. Beethoven wrote so marvelously, and at considerable length, for piano trio —not just the familiar *Archduke* or *Ghost*, but so many others throughout his career. In the Triple Concerto, his thematic materials are entirely determined by the nature of the solo group, with opportunities for the lyricism we expect from the violin and cello as well as the sort of characteristic passagework we associate with the piano—while also allowing for brilliant interchange of the thematic material among all three players. Further, one hears so often in this concerto how Beethoven—perhaps inspired by the presence of the orchestra in combination with the piano trio—heightens the thematic development or contrapuntal structure by giving the trio four musical lines to work with, rather than the expected three, by treating the two hands of the pianist separately. In the Triple Concerto, for whatever reason, Beethoven set himself the challenge of writing a concerto for piano trio and orchestra; and he rose to that challenge in extraordinary fashion. It's a piece that's not only brilliant and unique but also a great deal of fun.



Ludwig van Beethoven
Symphony No. 2 in D, Opus 36
Concerto in C for piano, violin, and cello, Opus 56
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Second Symphony, which he began in 1801, mainly during the summer and fall of 1802, completing it that October. The first performance, with the composer conducting, was part of an all-Beethoven concert at the Theater-an-der-Wien in Vienna on April 5, 1803 (the program also included the First Symphony as well as the premieres of the Piano Concerto No. 3 and the oratorio "Christ on the Mount of Olives"). The first American performance (perhaps not complete) took place on May 8, 1821, at Washington Hall in Philadelphia, with Charles Hupfeld conducting the Musical Fund Society. The first, documented complete American performance was given on April 22, 1843, at the Apollo Room in New York, with George Loder and the Philharmonic Society. Georg Henschel led the first Boston Symphony performances in November 1881, during the BSO's first season, subsequent performances being given by Wilhelm Gericke, Franz Kneisel, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Colin Davis, Eugene Ormandy, Klaus Tennstedt, Roger Norrington, John Nelson, Robert Spano, Seiji Ozawa, Ingo Metzmacher (the most recent subscription performances, in February/March 2002), and Marek Janowski (the most recent Tanglewood performance, on August 26, 2005). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The three works on this program all lie in the vicinity of boundary lines in Beethoven's work, that is, the divides between what we consider his first, second, and third periods. The Second Symphony—one of his least-played symphonies—marks the end of the first period, when Beethoven was perfecting his craft and finding his voice more or less genre by genre. The perennially neglected Triple Concerto for piano, violin, and cello, from 1803-04, comes amidst the first flood of works in the second, so-called "heroic" period

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

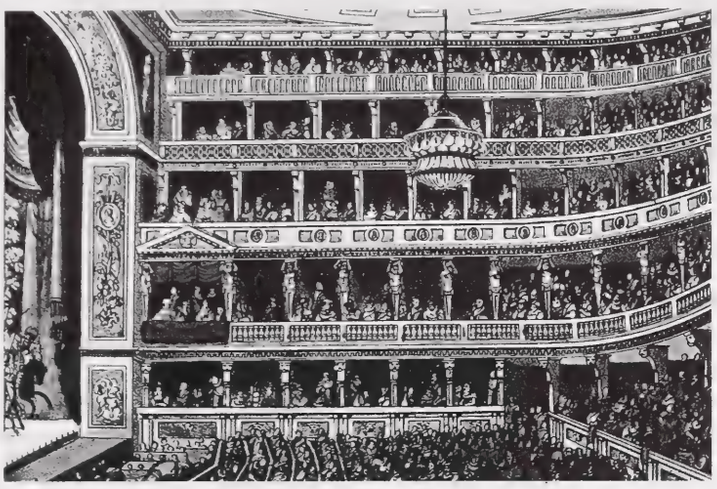
To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

representing the composer's full maturity—though in style and spirit it seems almost to come from out of nowhere. Finally, the Seventh Symphony—a hit from its premiere to the present—lies just before the advent of the third period, which would be characterized by the Ninth Symphony and the sublime late quartets.

Finished in 1802 when he was thirty-one, Beethoven's Second Symphony has long stood as a model of creative detachment. This most brash, rollicking, youthful, and nearly carefree of his symphonies was completed just before some of the darkest months of his life—when he could no longer deny that he was going deaf, that his health would never be good again, that pain was likely to be his closest companion. For good reason as he finished the D major symphony, Beethoven was ready to contemplate suicide. Somehow, out of that anguish came an explosion of high spirits on the page, and soon after that an explosion of imagination. It would not be the last time in his life to see such a connection of misery, joy, and historic creative growth.



The Theater-an-der-Wien in Vienna, where Beethoven's Second Symphony was premiered in 1803

In terms of his career, in 1802 Beethoven was as hot as hot gets. When he was twenty, Joseph Haydn had prophesied that as composer and pianist, this youth was going to be one of the most famous musicians in Europe. With his Second Symphony, Beethoven was on the verge of fulfilling that prophecy. In the next year he started the revolutionary Third Symphony, the *Eroica*; its premiere began his "second period" and brought Western music itself to a new era.

As a pianist in those days, Beethoven was the rage of Vienna, above all because of the fire and imagination of his improvisations. He was becoming the essential musician for the Romantic sensibility; if his own sensibilities had been formed in an earlier generation, Beethoven wrote the main musical accompaniment to the burgeoning Romantic movement. At the same time, for all the unbridled imagination of his playing and all the capriciousness of his personality, he was an infinitely painstaking artist. At thirty-one he was still feeling his way, but a central pattern of his life was already set: the expressive and the technical always worked together, neither sacrificed to the other. In his time everybody said his music was wild, demonic, a revelation, a force of nature, a threat to youth—those sorts of things. Only a few saw the implacable control, the command of form, the impeccable skill in writing for every instrument and medium. In his physical being Beethoven was a mess, in his practical dealings with the world more or less the same, in his musical voice unprecedentedly personal and passionate. And as a musician he was a disciplined, consummate professional.

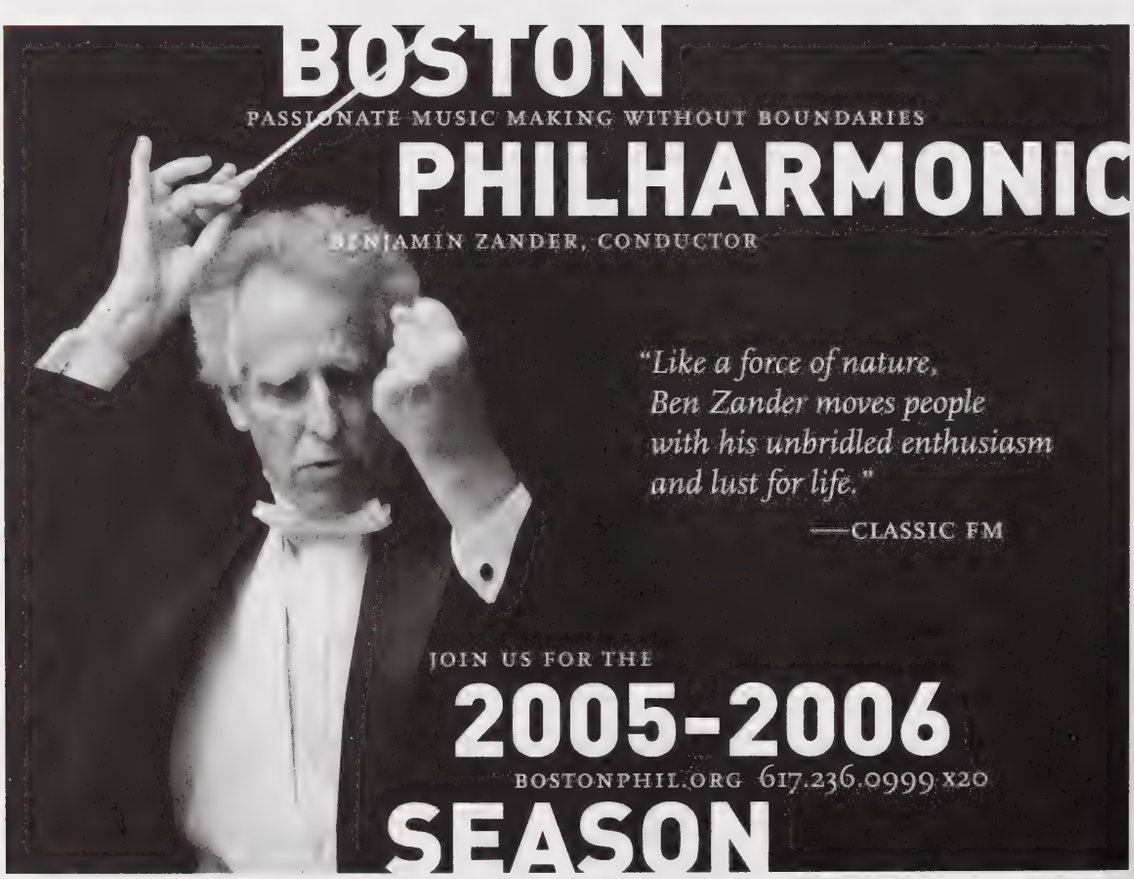
In the works of his twenties, notably the first set of string quartets, we hear Beethoven patiently grappling with media and genres that the previous generation had perfected. His task in those years was to hone his craft, assimilate the lessons of Haydn and Mozart, and at the same time to escape them and find his own voice, medium by medium. With the genre of the symphony it was thus only to a degree. Our idea of a symphony as the king of instrumental forms is what Beethoven made of the symphony, starting with the *Eroica*. Certainly late Haydn and Mozart pointed the way to symphonies of larger scope, weight, and ambition. But for Beethoven this genre seemed to have been less fraught

Charles Webb

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon–Sat 10–6,
Sun 1–5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon–Fri 9–4, Sat 10–4



than the Classical ones of, say, opera and string quartet, in which his predecessors had been supreme. He found his voice first on his own instrument, the piano, where improvisation could lead directly to work on the page. But already in the first two symphonies he is more aggressive, more willing to take chances than in other early orchestral and chamber works. In its time, the First Symphony was a stunner from the opening chord: it begins with a dissonance, and in the wrong key.

So if in his first two symphonies Beethoven did not quite know yet where he was headed, he seemed to understand that this field was his to conquer and claim. It is no accident that the *Eroica*, originally dedicated to Napoleon, rose from a military metaphor. At least in his youth, Beethoven saw his position in music as he saw that of Napoleon in the world: not just a conqueror, but a remaker of things for the better.

The first two symphonies reveal another pattern that carried into Beethoven's full maturity—a serious, intense symphony followed by a lighter one: next would come the revolutionary *Eroica*, the graceful Fourth; the stormy Fifth, the gentle Sixth, and so on. The First Symphony is not always sure of itself, but it is a serious and searching piece. Then came the Second, with its jokes and games, its skitters and yawps.

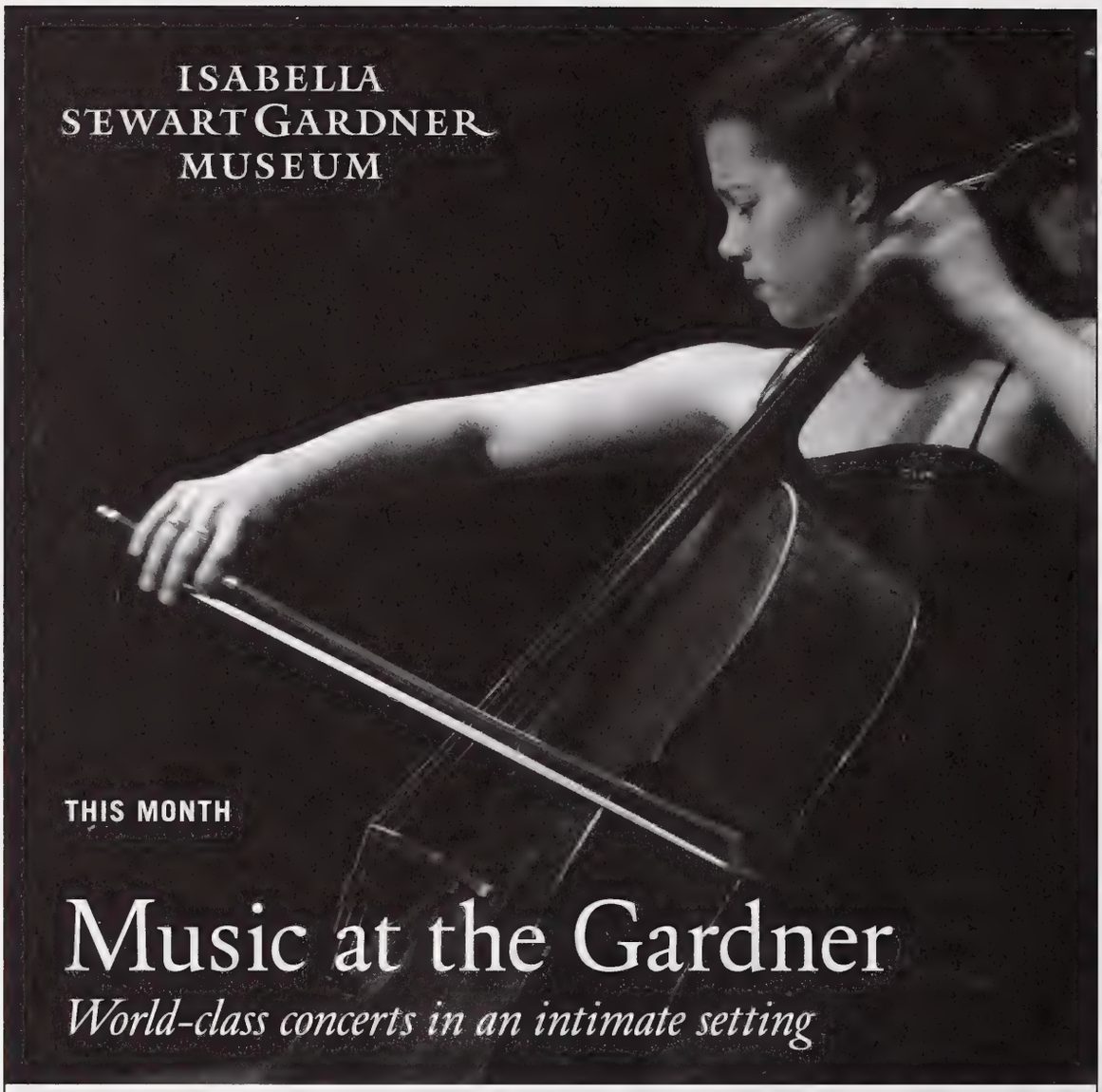
Most of the time Beethoven establishes a mood at the beginning of a work and follows it through, with variation and contrast, relatively clearly to the end. The keynotes of the Second Symphony are good cheer and eruptive wit. The music constantly jumps from soft to loud, the loud usually being *fortissimo*, a volume level Mozart and Haydn rarely used at all. (They used *forte*. Merely *loud* was loud enough for them, but not for Beethoven.)

The first movement begins with a *fortissimo* stroke, a soft answer, another *fortissimo*. The tone of the slow introduction, however, is hardly violent despite its contrasts—instead warm, expansive, and lighthearted. The Allegro con brio that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Don Giovanni and Leporello linger in the wings here. Yet nobody would mistake this piece for its models in Mozart and Haydn. There is a nervous energy unprecedented in the literature to that time, and the orchestral sound is likewise bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting —something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda as well. In both, the expected dramatic gestures are more in the line of jokey melodrama. The spirits stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends on joyous gestures sounding more like the ending of a whole symphony.

In its gentle songfulness the second movement recalls the delicate, ironic, perfumed atmosphere of the Classical *galant*. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the loveliest he ever wrote—predictive of the Ninth Symphony's slow movement, if without the ethereal mystery of the late work. For now, Beethoven sticks with *gemütlichkeit*, that untranslatable German word indicating something on the order of cozy, sanguine, wine-enhanced good cheer among friends.

The darting scherzo is in love with its own quirkiness, the nimble banter between the sections of the orchestra, the eruptive jumps from soft to loud. (History used to claim that Beethoven invented the symphonic scherzo—the word means "joke"—in this symphony. As usual, it was really Haydn's idea.) A folksy Trio is a bit more flowing; we have to stop jumping sometime, but in this case, as little as possible.

The finale starts out with an absurd whooping fillip, which dissolves into skittering comedy. As it turns out, that little two-note fillip is actually the main motive of the movement; it keeps coming back, funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement fresh. The Beethovenian



Music at the Gardner

World-class concerts in an intimate setting

February 5, 1:30pm
Philippe Castagner, tenor
Ken Noda, piano
Schubert: Die Schöne Müllerin

February 12, 1:30pm
Jupiter String Quartet
Dutilleux: Ainsi la nuit
Schubert: "Death and the Maiden", D. 810

February 19, 1:30pm
Gardner Chamber Ensemble
Paula Robison, director and flute
The Great Vivaldi

February 26, 1:30pm
Seymour Lipkin, piano
Beethoven's Great Variations

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

orchestral electricity has arrived. The coda, of course, is a romp.

So Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he completed this marvelous and masterful foolery he was writing down his despair in a document known as the Heiligenstadt Testament. "I was on the brink of taking my life," he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: "Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I had to. And so I go on leading this miserable life." He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.

Out of that despair and that resolution rose one of the most powerful and innovative floods of work in the history of human creativity: the second period, his full maturity, which from the *Eroica* history has called the "heroic" period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. In the conjunction of the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence.

* * * * *

Beethoven composed his Concerto in C for piano, violin, and cello in the winter of 1803-04. A "triple concerto" is mentioned in a letter of October 1803 from the composer's brother Carl to the publishers Brieitkopf & Härtel; Beethoven probably began the piece soon after that, completing it in the summer of 1804. The notoriously unreliable Anton Schindler, who

became Beethoven's amanuensis in 1822 (and who has been described as "one of the world's most uninhibited liars"), maintained that the solo parts were intended for Archduke Rudolph (who, at fifteen, began studying piano, composition, and theory with Beethoven around the time the Triple Concerto was composed), the violinist Georg August Seidler, and the cellist Anton Kraft (who, as principal cellist in the orchestra of Beethoven's patron Prince Lobkowitz, played in the premieres of the composer's "Eroica" and Fourth symphonies). If Schindler was correct, the Triple Concerto may have been privately rehearsed or performed around 1804. The first public performance took place in Leipzig, in April 1808; an April 27 newspaper review tells us that the soloists were "Mad. Müller, Herr Matthäi, and Herr Dozzauer." The first American performance took place on February 1, 1864, in Milwaukee, with Frederick Abel conducting the Music Society. Carl Zerrahn conducted the Harvard Musical Association in the first Boston performance on February 27, 1868, with pianist Benjamin J. Lang, violinist Ernst Eichberg, and cellist Wulf Fries. Georg Henschel was both conductor and pianist for the first Boston Symphony performance, on January 21, 1882, during the BSO's inaugural season, with violinist Terese Liebe and cellist Theodore Liebe, subsequent BSO performances being given under Wilhelm Gericke (March 1889, with B.J. Lang, Franz Kneisel, and Fritz Giese), Serge Koussevitzky (a single performance in March 1934, with pianist Jesús María Sanromá, BSO concertmaster Richard Burgin, and principal cellist Jean Bedetti), Seiji Ozawa (July 1965, with Eugene Istomin, Isaac Stern, and Leonard Rose), Erich Leinsdorf (March 1966, with Claude Frank, Joseph Silverstein, and Jules Eskin), Ozawa again (July 1972, with Peter Serkin, Silverstein, and Eskin), Klaus Tennstedt (July 1977, also with Peter Serkin, Silverstein, and Eskin), Kurt Masur (August 1981, with the Beaux Arts Trio, made up at that time of Menahem Pressler, Isidore Cohen,

What to Make of Beethoven's Triple Concerto?

As you can read in the program note, the original soloists in Beethoven's Triple Concerto *may* have included the young Archduke Rudolph (later Beethoven's patron) as pianist and the eminent cellist Anton Kraft. And it *may* have been privately rehearsed or performed around 1804. And Beethoven *may* have written it in a period of personal (if you will) "French-mindedness." But all we can say with reasonable certainty about the background of the piece—beyond relating it to the French tradition of the *symphonie concertante* represented by numerous works produced in France and such French-influenced musical centers as Bonn and Mannheim—is that it's from around 1804, to use the date most often cited. (Another such work from the same period is the Double Concerto for violin and piano by the pianist/composer Johann Nepomuk Hummel, Beethoven's contemporary.) On the other hand, despite the for-years-standard dating of the piece to 1803-04, the 2001 revision of The New Grove Dictionary of Music and Musicians lists its composition dates as 1804-07!

So, when we get right down to it, there's only the music—not a bad thing, to be sure, though apparently not enough to satisfy any number of commentators over the years whose words have persistently marginalized the Triple Concerto as less worthy of close attention than Beethoven's more obviously "important" works. Yet this problem was already addressed in the first part of the twentieth century by the English musician/teacher/annotator Donald Francis Tovey in his program note on the piece: "if it were not by Beethoven, but by some mysterious composer who had written nothing else and who had the romantic good fortune to die before it came to performance, the very people who most blame Beethoven for writing below his full powers would be the first to acclaim it"—a sentiment that fortunately has been echoed in our own time. So, as Tovey further observed, "Let us take it on its own terms, and see what it can tell us"—a far cry from one recent writer who concludes that "despite a few good passages... it lags behind [the composer's] other concertos in quality of thought."

I would suggest that the Triple Concerto is one of Beethoven's most undervalued and underappreciated works for orchestra. (The Choral Fantasy is, to my mind, another.) Every facet of the piece reflects not only Beethoven's close attention to solving the problems posed in writing a concerto for piano trio and orchestra (addressed by James Levine in this week's program book message), but also to his writing a piece that is as thoroughly engaging for listeners as it is for the performers. Unfortunately the words "rambling" and "discursive"—frequently applied to the Triple Concerto's construction—can carry negative connotations, though in this case they should not.

In order to accommodate the particular characteristics and charms of each of the three solo instruments, and in order to afford each soloist equal prominence, the thematic materials and scale of the outer movements must provide enough space for all three. To balance this, Beethoven offsets the necessarily discursive length of his theme-groups through use of rhythmic energy—march-like in the first movement and dance-derived in the finale—to keep things moving. In fact, the opening movement of Beethoven's own Violin Concerto similarly exploits lyric and more rhythmically charged thematic materials at considerable length—though one doesn't find complaints about that in discussions of *that* piece. Likewise at the start of both the Violin Concerto and particularly the Triple Concerto, Beethoven begins not just quietly but mysteriously to draw the listener in. Also worth noting in the first movement is how Beethoven exploits third-related key areas, a harmonic tactic particularly useful for supporting large spans (as one hears frequently in Schubert). Further, an A-flat passage in the first movement serves also to anticipate the key of the slow movement.

The Boston Symphony Orchestra.
Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

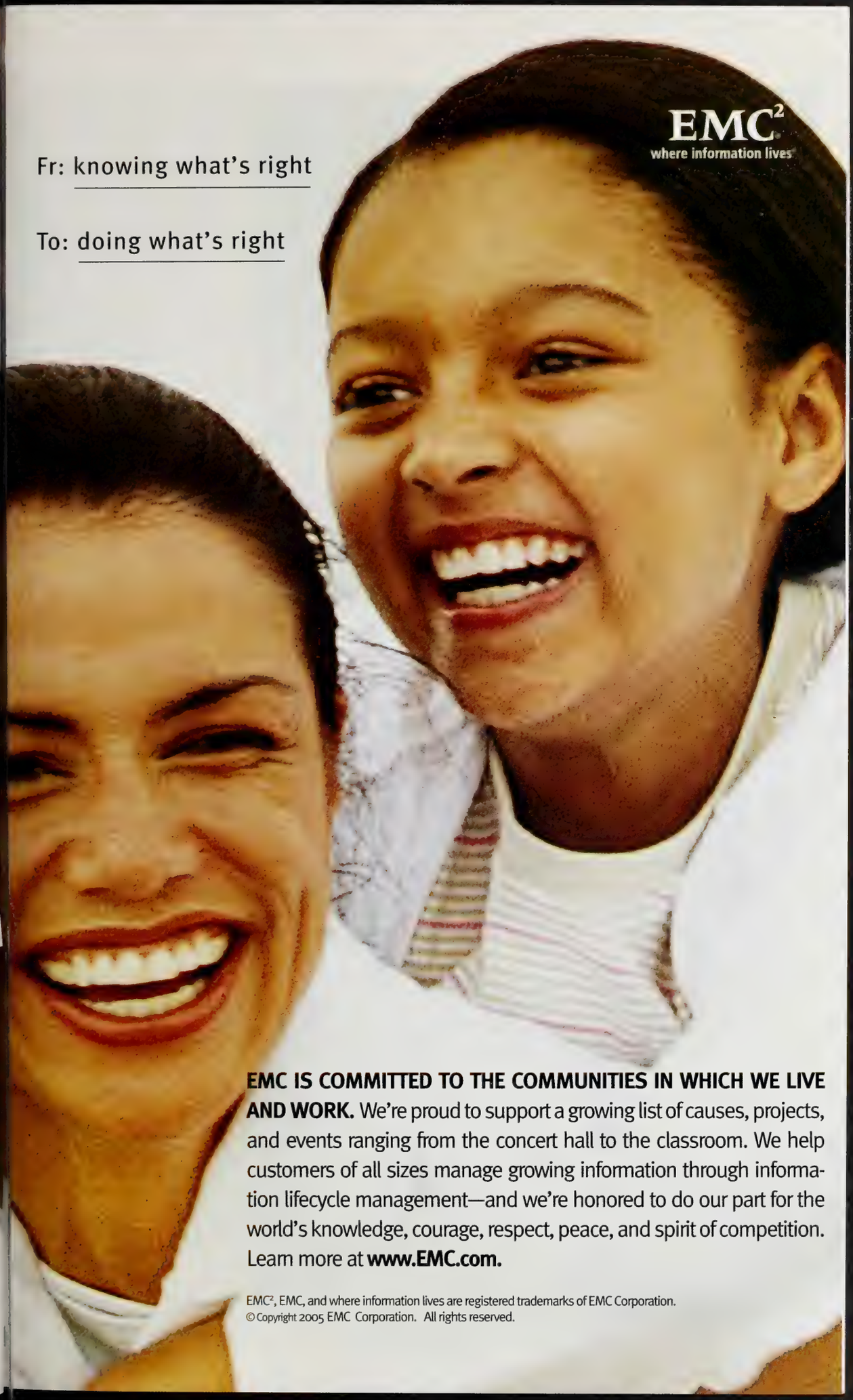
ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

and Bernard Greenhouse), Robert Spano (the most recent subscription performances, in November/December 1995, with the Beaux Arts Trio now made up of Menahem Pressler, Ida Kavafian, and Peter Wiley), Christoph Eschenbach (August 1996, with Olli Mustonen, Pamela Frank, and Steven Isserlis), and James DePreist (the most recent Tanglewood performance, on July 6, 2003, with the Kalichstein-Laredo-Robinson Trio). In addition to the "solo" piano trio, the score calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Given the manifest inventiveness of the Opus 56 Triple Concerto for piano, violin, and cello, it is surprising how perennially neglected the piece is. Likely that has much to do with its setting: a comparatively easygoing work for Beethoven, with some stylistic throwbacks, written in 1803-04 right after the furies of the *Eroica* and the *Waldstein* and *Appassionata* piano sonatas, and in the middle of his opera *Leonore*. If the concerto had been written five years earlier instead of in the full blaze of the second period, history might find it less peculiar.

Well, gardeners have their "sports"—those odd, not quite recognizable specimens that crop up now and then—and so do composers. Beethoven's Triple Concerto is one of his most intriguing sports. Commentators have preferred to brush it aside, or lavish on it assorted patronizing japes: scholar Joseph Kerman calls it a "Cinderella and ugly duckling," Leon Plantinga "an interlude in the French manner." Some see it as uneven and discursive. More important, it is too attractive, too expressive, and too generally interesting to deserve its neglect. Recall that when looked at in the right light, Cinderella was also attractive, expressive, and interesting.

Beethoven called the piece a *Konzertante*, placing it in the genre of *symphonie concer-*

That slow movement, with its instrumentation cannily reduced to keep the solo trio in the spotlight (flute, oboes, trumpets, and drums are omitted) is another remarkable gambit. Like the corresponding movements of the Violin Concerto and the *Emperor* Concerto, this is a contrasting, contemplative oasis of repose that leads directly into a lively finale. But how we actually get there is quite different from what happens in those other two works, whose slow movements taper off nearly to silence before their finales are launched. Here—in one of the Triple Concerto's most telling, quirky, and amusing moments—the cellist, having settled onto a single note, grows suddenly and insistently agitated, repeating that same note with increasing volume and speed before quieting just as suddenly to state the theme of the finale. In fact, it's the cellist who gets the first solo entry in all three movements, and whose part—which frequently exploits at length the instrument's topmost register—is the most technically difficult.

Just a few things to notice in the rondo-finale: (1) the minor-mode, gypsy-inspired "stomping dance" (heard against the polonaise rhythm) that figures in the finale's central episode; (2) the cadenza-like passage for the solo trio, midway through the movement, that culminates in wild trilling from the piano to signal the big return of the main theme; and (3) near the end, the rhythmic transformation of the rondo theme from 3/4 to 2/4 to further energize the proceedings before the restoration of 3/4 for the concerto's rollicking, sly close.

Bottom line: don't let anyone tell you that the Triple Concerto isn't worth your undivided attention. Nothing is predictable, glib, or fudged, and there isn't one arrival in the piece that isn't thoroughly earned. This is music that grows more and more striking and enjoyable with increased acquaintance. At every step of the way, Beethoven knows just what he's doing, and he does it satisfyingly well, with extraordinary insight, humor, craftsmanship, and confidence.

—Marc Mandel

© 2005-LIFE CARE CENTERS OF AMERICA

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care® Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

tante, meaning something on the order of a concerto for multiple instruments. A piano trio as soloists may have been unique for the period, but the general idea was familiar. More puzzling than the genre is why he wrote it at all, given that stylistically it is foreign to his other work of the time, and as far as we know he never played it. In that era you usually wrote concertos for yourself, as Beethoven had done in his first three piano concertos. The often-cited notion that the piano part was intended for his patron and pupil Archduke Rudolph, and the cello part for his virtuoso friend Anton Kraft, is all speculation.

Plantinga suggests convincingly that Beethoven was in a French frame of mind in those days: witness the *Eroica* inspired by Napoleon, *Leonore* based on a French story, and his new Parisian Erard piano, which helped inspire the *Waldstein* and *Appassionata*. Beethoven was, meanwhile, planning a tour of France. Thus the Triple Concerto may have been a salute and calling card to the French, in a mode they would recognize and appreciate. When the French visit fell through, that may have left the concerto something of an orphan, though Beethoven was quick to offer it to publishers.

The first movement, marked Allegro, already deals out an intriguing hand in the exposition: the opening theme declaimed quietly in unaccompanied basses, giving it an almost fateful cast despite the C major. Thus we're in the world of Beethovenian minorish majors, when the traditionally bright and positive character of major keys is tinted with shadow. Arguably the most intriguing part of the Triple Concerto is what happens to that shadow.

The music gradually brightens and gathers momentum to the first solo entry—cello alone, as will happen in the next two movements. The cello is the main protagonist of the solo trio, and the instrument's gift for poignant lyricism will be important to the piece. Each soloist enters dutifully on the main theme and so begin their part of a movement that is long, rambling (there are five themes, none particularly dramatic or contrasting), and entirely gratifying. Beethoven plays the expected games with the solo ensemble, exploring the possibilities of solos, duets, and trios, and taking advantage of the fact that the solo group is self-contained and does not always need the orchestra for support. The discursive quality of the movement rises from the particular challenge of working with three soloists. As part of the solution, there are no real cadenzas. Nor is there much in the way of soloistic heroics or brilliant virtuosity. Overall the tone of the movement is lyrical, expansive, and grand, the orchestral sound rich, with constant use of the march-like dotted rhythms associated with French style. Here and there, almost operatically, dark and unsettled moments pass over the music like a cloud, an echo of the fraught beginning; and we can see in the style of the whole concerto not only a salute to the French but a certain operatic quality that has spilled over from his ongoing work on *Leonore*. That may explain the singular style of the work, including its singing melodies.

Follow Your Dreams

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

Where the first movement's touches of expressive ambiguity were headed becomes manifest in the haunting second movement: in A-flat major, surely one of the saddest major-key movements ever written. The solo cello sings eloquently throughout, the violin joining in, the piano providing accompanimental filigree. The movement is short for its impact, almost choked off by a quick transition to the finale.

The last movement is headed "Rondo alla Polacca," which implies a jolly, lusty outing recalling the Polish *polonaise*. That is not exactly what happens. The shadow of the second movement seems to linger into the finale; the beginning is muted and searching, only gradually achieving lightness and joy summoned by some brilliant passagework. So finally we arrive at the kind of fun we expect from a rondo finale. The loping middle section, for one example, seems almost a parody of a polonaise.

Yet the high spirits always seem fraught. Twice in the finale, in transitions back to the main theme, the music seems to falter, fall into fragments, lose its way. Here we see perhaps the essence of the Triple Concerto's singular and subtle drama: a protagonist overtaken by melancholy, only gradually and provisionally escaping it. One possible guess as to the source of this strange emotional unfolding is to note that it was the same as Beethoven's in those years: the struggle to rise out of darkness into hope and joy, a drama both personal and universal that he would embody for the ages in the Fifth Symphony.

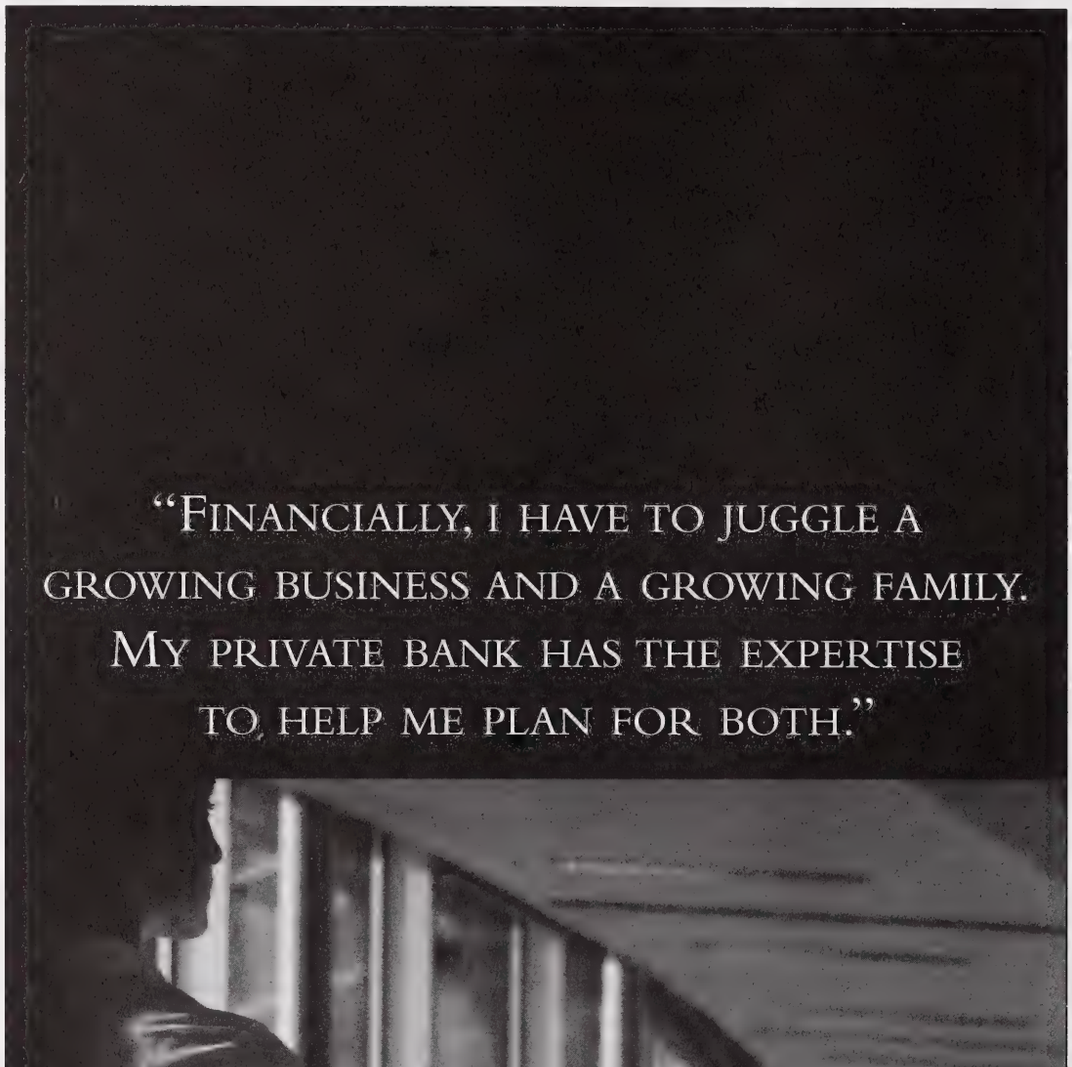
* * * * *

Beethoven began his Symphony No. 7 in the fall of 1811, completed it on April 13, 1812, and led the first performance on December 8, 1813, in the auditorium of the University of Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The symphony reached Boston a week later, on November 25, 1843, when Henry Schmidt conducted the Academy of Music at the Odeon. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antál Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa, Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, Charles Dutoit, Stuart Challender, Roger Norrington, Robert Spano, Christoph Eschenbach, Bernard Haitink, James DePreist, André Previn (the most recent subscription performances, in October 2002), and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 12, 2003). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music. In 1809, however, around the time of the premiere of the Fifth and Sixth symphonies, this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.

What happened? Beethoven was increasingly ill and his bad hearing getting worse. However, given his ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries. He had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

out. He had to find something new.

It is in the Seventh and Eighth symphonies that we see the turn toward the third period taking shape. In the Seventh Beethoven put aside for good the heroic model of the Third and Fifth symphonies, but he had not yet arrived at the inward music of the late works. If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. Wagner called it "the apotheosis of the dance." But the Seventh dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do).

A pencil drawing of Beethoven by Ludwig Schnorr von Carolsfeld, c.1810

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But from the introduction's slow-striding opening theme many other melodies will flow. Above all the introduction defines the symphony in its harmonies: wandering without being restless so much as brash and audacious, with a tendency to leap nimbly from key to key by nudging the bass up or down a notch. And the introduction defines key relationships to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement Vivace, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's outer movements, meanwhile, you never forget the lusty and rollicking horns.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. The idea is a process of intensification, adding layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness, those moods of

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. Beethoven would despise the reactionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

It's true that another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. But for the moment he was not too proud to bask a little, pocket the handsome proceeds, perhaps to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches in the English department of Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

February 10 & 12

Schumann	Piano Trio in D minor, Op. 63
Wyner	Tanz and Maissele for Clarinet, Violin, Cello and Piano (1981)
Mendelssohn	String Quintet in A major, Op. 18

March 24 & 26

Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

April 28 & 30

Ravel	Chanson madécasses
Mahler	Songs of a Wayfarer
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

More . . .

Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"; you can read the Prologue to Morris's book starting on page 19 of this program). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton, newly reprinted in paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON
(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback); Steinberg's notes on the Beethoven piano concertos, Violin Concerto, and Triple Concerto are in his *The Concerto–A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford), as are his notes on the concertos (excluding the B-flat piano concerto). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Roger Fiske's *Beethoven Concertos and Overtures* is another useful volume in the series of BBC Music Guides (University of Washington paperback).

Recommendations for a recording of Beethoven's Triple Concerto include two that are relatively recent—one featuring pianist Martha Argerich, violinist Renaud Capuçon, and cellist Mischa Maisky with Alexandre Rabinovitch-Barakovsky leading the Orchestra della Svizzera italiana (a 2003 Lugano Festival performance, on EMI); the other featuring Daniel Barenboim as pianist and conductor, Itzhak Perlman, and Yo-Yo Ma with the Berlin Philharmonic (a 1995 concert performance, on EMI, on both CD and DVD, though the DVD has less clear sound; both also include a very fine performance of

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

The Boston Conservatory Wind Ensemble

FEB 21

ENESCO: *Dixtour*, op. 14
HOLST: *Hammersmith*
MUHLY: *So to Speak*
STRAVINSKY: Symphony of Winds (1947)
WOOD: *Mannin Veen*

MORE THAN MUSIC DANCE THEATER

8 the fenway, boston | box office: 617-912-9222 | event line: 617-912-9240 | www.bostonconservatory.edu

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

Beethoven's Choral Fantasy)—as well as two older recordings with Herbert von Karajan leading the Berlin Philharmonic: one with Mark Zeltser, Anne-Sophie Mutter, and Yo-Yo Ma (from 1980, on Deutsche Grammophon), the other with Sviatoslav Richter, David Oistrakh, and Mstislav Rostropovich (recorded 1969, on EMI). The very first recording of the work—from 1937, with Felix Weingartner conducting the Vienna Philharmonic and soloists Angelica Morales, piano, Ricardo Odnoposoff, violin, and Stefan Auber, cello—is unfortunately marred by too-recessed orchestral sound and inconsistent playing from the soloists (Naxos). A 1942 concert performance led by Arturo Toscanini with the New York Philharmonic, pianist Ania Dorfman, violinist Michel Piastro, and cellist Josef Schuster is forward-pressing and rhythmically energized (available for a while in a three-disc Dante-Lys set of Toscanini/New York Philharmonic Beethoven performances also including broadcasts from the 1930s of the *Missa Solemnis, Coriolan* Overture, and the Fifth, Eighth, and Ninth symphonies). Worth watching for, should it ever show up on CD, is a recording featuring pianist Rudolf Serkin, violinist Jaime Laredo, and cellist Leslie Parnas with Alexander Schneider conducting the Marlboro Festival Orchestra (originally on a Columbia Masterworks LP).

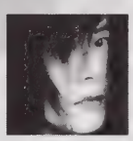
James Levine has recorded Beethoven's Second and Seventh symphonies with the Chicago Symphony (a 1977 concert performance, on that orchestra's own label) and the Munich Philharmonic (a 2001 concert performance, on Oehms Classics), respectively. Boston Symphony recordings of the Seventh Symphony include Charles Munch's from 1949 (his first recording as the BSO's music director, on RCA), Erich Leinsdorf's from 1966 (part of his complete Beethoven symphony cycle with the BSO for RCA), and Leonard Bernstein's, taken from the very last concert he ever conducted, in August 1990 at Tanglewood (Deutsche Grammophon). Karl Muck included the finale of the Seventh in the BSO's very first recording sessions, in October 1917 (BSO Classics). The Boston Symphony recorded Beethoven's Symphony No. 2 under Serge Koussevitzky in 1938-39 (originally RCA) and under Erich Leinsdorf in 1967 (RCA). Complete recorded cycles (listed alphabetically by conductor) of the Beethoven symphonies include (among many others) Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (most notably their cycle issued originally in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA, and, despite dated sound, virtually—for every good reason—never out of the catalogue). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Important historic accounts of the Seventh include Arturo Toscanini's, most famously from 1939 with the New York Philharmonic (originally RCA but more recently available on various CD labels) or in a 1935 concert performance with the BBC Symphony (BBC Legends), and Wilhelm Furtwängler's 1943 wartime concert performance with the Berlin Philharmonic (Deutsche Grammophon, Music & Arts, and other labels). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

—Marc Mandel

BOSTONMODERNORCHESTRAPROJECT

05|06

THE MUSIC
FORMERLY KNOWN
AS CLASSICAL


MUKAIYAMA

04 NOV 05
Opening event featuring the North American premiere of **LOUIS ANDRIESSEN**'s *Trilogy of the Last Day* with guest artist Tomoko Mukaiyama; plus works by Julia Wolfe and Evan Ziporyn

HYLA

21 JAN 06
8th annual **BOSTON CONNECTION** concert featuring Lee Hyla's *Lives of the Saints* with Mary Nessinger, mezzo-soprano; also featuring works by Jonathan Sokol and Krysztof Penderecki

KIM

10 MAR 06
CONCERTOS FOR INDIGENOUS INSTRUMENTS, featuring concertos for Persian ney, Indian flutes, tabla, sarangi, and sitar, Korean percussion, and Japanese koto, including the world premieres of new works by Reza Vali, Jin Hi Kim, and Shirish Korde

STOLTZMAN

26 MAY 06
Music for the modern **BIG BAND**, featuring a new work by William Thomas McKinley for Richard Stoltzman, clarinet, and the original jazz band version of George Gershwin's *Rhapsody in Blue* with Stephen Drury, piano; plus works by Leonard Bernstein and Milton Babbitt

All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

GIL ROSE, CONDUCTOR

06 DEC 05 | 07 FEB 06 | 04 APR 06
BMOP returns to the Moonshine Room at Club Café for its innovative **CLUB CONCERTS** series.

All Club Concerts begin at 7:00. Doors open for food and drinks at 6:00.

ORDER TICKETS online or by phone
ARTISTIC DIRECTOR: GIL ROSE **www.bmop.org | 617.363.0396**

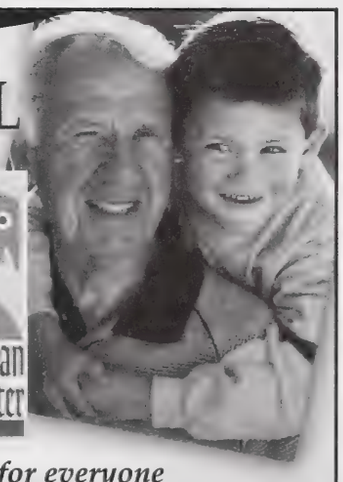
Jonathan Biss

Twenty-five-year-old American pianist Jonathan Biss has earned a flourishing international reputation through his orchestral and recital performances in North America and Europe, encompassing a diverse repertoire ranging from Mozart and Beethoven to Janáček and Schoenberg, as well as works by contemporary composers. Mr. Biss has performed with most of the major North American orchestras, including the Atlanta, Baltimore, Boston, Cincinnati, Chicago, Dallas, National, Pittsburgh, and San Francisco symphonies; the Los Angeles and New York philharmonics, and the Metropolitan Opera, Minnesota, National Arts Centre, and Philadelphia orchestras. Abroad he has performed with the BBC Symphony; Gulbenkian Orchestra; the BBC, Essen, Israel, Munich, and Rotterdam philharmonics; and the Staatskapelle Berlin. This past summer, in addition to a return engagement at the Ravinia Festival, Mr. Biss made his debut at seven international music festivals: Aspen, the Hollywood Bowl, New York's Mostly Mozart, Tanglewood, the Risor Festival in Norway, London's Mostly Mozart Festival, and the Schleswig-Holstein Festival in Germany. In past seasons he has performed at Caramoor, Bad Kissingen, the Spoleto Festival in Italy, Klavier-Festival Ruhr in Germany, and at Verbier. The current season brings return engagements with the Atlanta, Boston, New Jersey, and San Francisco symphonies and New York Philharmonic, as well as debuts with the Houston, Nashville, Saint Louis, and Seattle symphonies. He gives recitals in the United States, including Berkeley, Chicago, and Philadelphia, and in Europe, including Amsterdam, Milan, Brussels, Toulouse, and Paris. His recital repertoire will include a new work—*Wonderer*—by Pulitzer Prize-winning composer Lewis Spratlan; the work was commissioned for Mr. Biss by the Borletti-Buitoni Trust. An enthusiastic chamber musician, Mr. Biss has been a member of Chamber Music Society Two at Lincoln Center, a frequent participant at the Marlboro Festival, and has toured with "Musicians from Marlboro." He has appeared at the Jerusalem Chamber Music Festival and frequently collaborates with such chamber ensembles as the Borromeo, Mendelssohn, and Vermeer quartets. This season he performs with Miriam Fried and the Mendelssohn String Quartet, and gives performances in New York, Ft. Collins, Denver, Salt Lake City, and Kansas City with the Borromeo Quartet. His EMI recording of works by Schumann and Beethoven has won wide acclaim. Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother, the cellist Raya

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

NEW ENGLAND CONSERVATORY

Così fan tutte

fully staged opera with orchestra, John Greer, conductor
Patricia-Maria Weinmann, director
March 11 and 12, Cutler Majestic Theatre, Boston
1-800-233-3123, www.telecharge.com

NEC orchestras perform Mozart symphonies
in NEC's Jordan Hall during 2006
February 8: "Linz," No. 36, Joseph Silverstein, conductor
February 15: No. 34 in C Major, John Page, conductor
April 5 program includes a Mozart piano concerto

Donald Palma coaches the NEC Chamber Orchestra in a
Mozart Sinfonia concertante on each of their spring concerts
in NEC's Jordan Hall, March 1, April 10

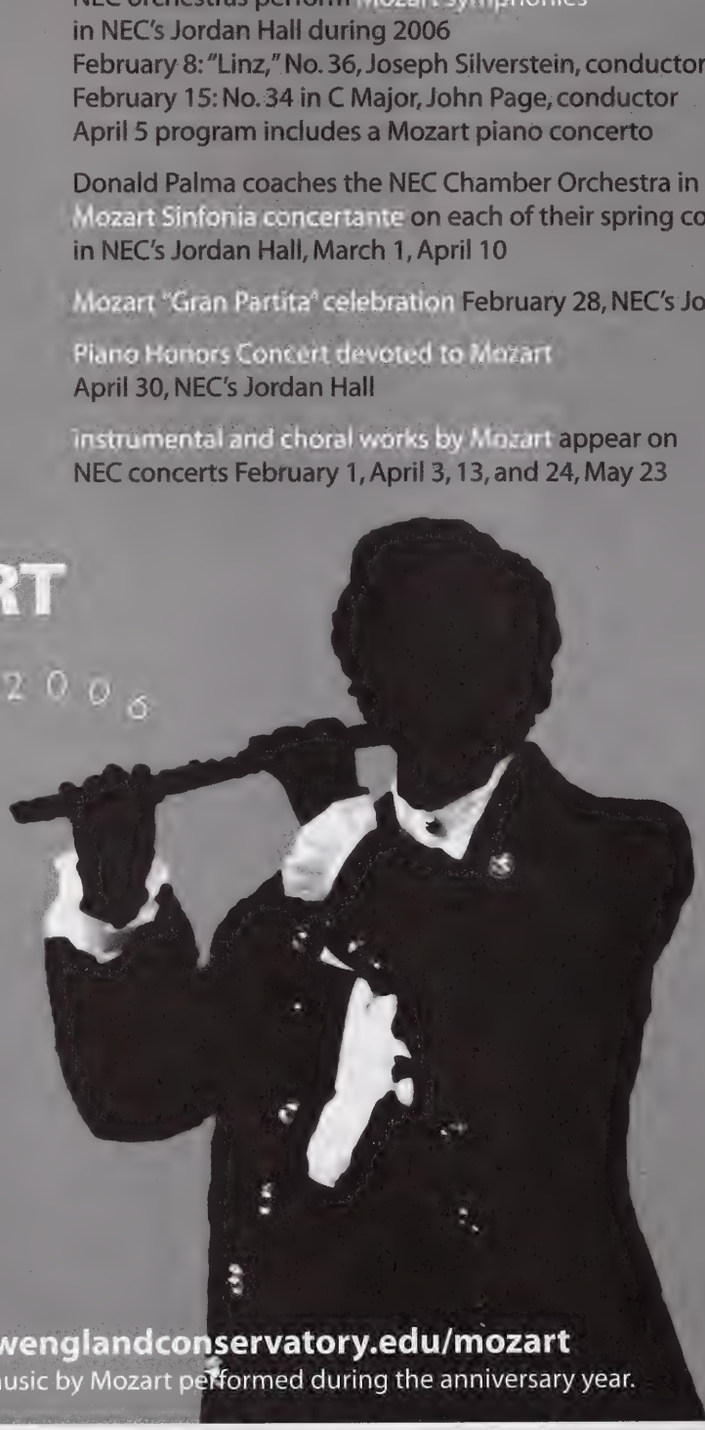
Mozart "Gran Partita" celebration February 28, NEC's Jordan Hall

Piano Honors Concert devoted to Mozart
April 30, NEC's Jordan Hall

Instrumental and choral works by Mozart appear on
NEC concerts February 1, April 3, 13, and 24, May 23

MOZART

1756 – 2006



Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

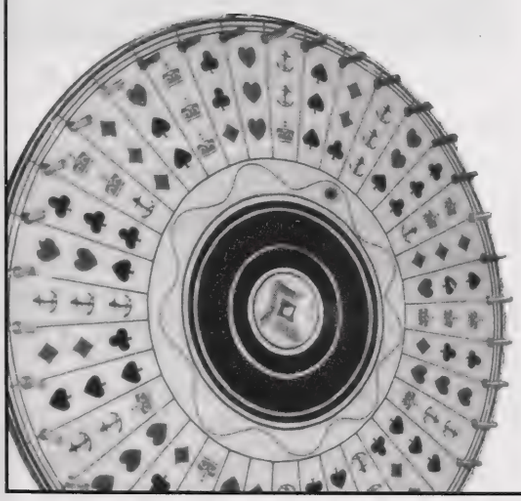
Garbousova (for whom Samuël Barber composed his Cello Concerto); and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Jonathan Biss began his piano studies at age six. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. He was an artist-in-residence on NPR's "Performance Today" and has been recognized with numerous awards, most recently the 2005 Leonard Bernstein Award presented to him at the Schleswig-Holstein Festival in Germany. Mr. Biss made his BSO debut in April 2004 with Beethoven's *Emperor* Concerto and appeared at Tanglewood last summer with both the BSO (in an all-Mozart program under Sir Neville Marriner) and the Boston Symphony Chamber Players.

Miriam Fried

Miriam Fried has played with virtually every major orchestra in the United States and Europe and has been a frequent guest with the principal orchestras of Boston, Chicago, Cleveland, New York, Philadelphia, and Pittsburgh, as well as with the Israel Philharmonic, London Symphony, Royal Philharmonic, and Vienna Symphony. Recital tours have taken her to all of the major music centers in North America and to Brussels, London, Milan, Munich, Rome, Paris, Salzburg, Stockholm, and Zurich. Ms. Fried's 2005-2006 season is highlighted by guest engagements with the Boston Symphony, the Quebec Symphony, the Fox Valley Symphony, and the Northwest Chamber Orchestra as well as a series of duo-recitals with her son, pianist Jonathan Biss. The 2004-05 season brought performances with the Alabama Symphony and the Southwest Florida Symphony and several duo-recitals with Mr. Biss. With the Grand Rapids Symphony she recently premiered a violin concerto written for her by Donald Erb and recorded the work for Koss. Since 1993 Ms. Fried has been artistic director of the Ravinia Institute, one of the country's leading summer programs for young

DERBY AND COMPANY

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

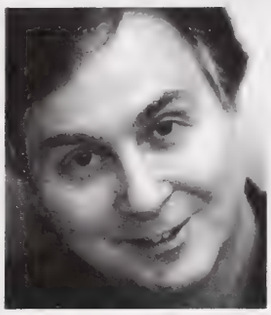
617.527.0033

www.derbyandcompany.com

musicians. Ms. Fried's highly praised 1985 New York recitals of the complete Bach sonatas and partitas for solo violin were the culmination of three years of international performances. Recordings she made recently of those works in France were released on Lyrinx in the spring of 1999. She has also made a prizewinning, best-selling recording for Finlandia of the Sibelius Concerto with the Helsinki Philharmonic under Okko Kamu. Chamber music plays an important role in Ms. Fried's musical life. She is a member of the Mendelssohn String Quartet and has collaborated with such distinguished artists as Isaac Stern, Pinchas Zukerman, Garrick Ohlsson, Nathaniel Rosen, and her husband, violinist/violist Paul Biss. She has been featured at Chamber Music East (Boston), the La Jolla Chamber Festival, the Lockenhaus Festival, and the Naantali Festival in Finland. Miriam Fried plays a 1718 Stradivarius that is said to have been the favorite of its 18th-century owner, the composer-conductor Louis Spohr. The violin was also owned by Regina Strinasacchi, who, it is thought, used the instrument to play with Mozart the Sonata in B-flat, K.454, which was written for her. Miriam Fried's solo career was launched in 1968 after she won first prize in Genoa's Paganini International Competition. Three years later she became the first woman to take top honors in the Queen Elisabeth International Competition. Born in Romania, Ms. Fried emigrated to Israel with her family at age two. She took lessons with Alice Fenyves in Tel Aviv and had the opportunity to meet and play for such visiting violinists as Isaac Stern, Nathan Milstein, Yehudi Menuhin, Henryk Szeryng, Zino Francescatti, and Erica Morini. She came to the United States as a protégée

of Isaac Stern and continued her studies with Ivan Galamian at the Juilliard School and with Joseph Gingold at Indiana University. Ms. Fried made her Boston Symphony debut at Tanglewood in 1973 with the Brahms Violin Concerto, which was also the vehicle for her BSO subscription series debut in December 1974. Since then, she has been soloist with the orchestra in the Sibelius concerto, Bruch's Violin Concerto No. 1, Janáček's violin concerto *Pilgrimage of the Soul* (her most recent subscription appearances, in November 1992), and the Barber Violin Concerto (her most recent BSO appearance, at Tanglewood in August 2002).

Ralph Kirshbaum



Cellist Ralph Kirshbaum catapulted to international attention in 1969 when he won a top prize in the First International Cassado Competition in Florence. The following year he was the only cellist from the West to win a prize in the Fourth International Tchaikovsky Competition. Since his highly acclaimed debut recital at New York's Metropolitan Museum of Art, he has appeared frequently with the symphony orchestras of Boston, Chicago, Cleveland, Los Angeles, San Francisco, Dallas, and Pittsburgh. He made his European orchestral debut with the New Philharmonia Orchestra of London and has since been in demand as recitalist and soloist throughout Europe, Asia, and Australia. Mr. Kirshbaum's 2005-06 season includes appearances at the Santa Fe, Music@Menlo, Aspen, Verbier, and Edinburgh International music festivals; a recording with pianist Peter Jablonski of the cello sonatas of Shostakovich and Prokofiev; performances with the Montreal Symphony, Royal Scottish National Orchestra, Lahti Symphony Orchestra, and the Boston Symphony; string trio performances with violinist Robert McDuffie and violist Larry Dutton, and recitals in London and Manchester. Mr. Kirshbaum performs annual recitals with longtime collaborator Peter Frankl and has collaborated in chamber performances with Pinchas Zukerman, Itzhak Perlman, Gil Shaham, Yefim Bronfman, Garrick Ohlsson, and the Juilliard and Tokyo string quartets. For thirty years he performed and recorded the trio and sonata repertoire with violinist György Pauk and pianist Peter Frankl. Mr. Kirshbaum is a leading exponent of the cello concertos of Walton, Elgar, Maxwell Davies, and Tippett. His world premiere recording of the Tippett Triple Concerto was voted 1983 "Record of the Year" by *Gramophone* magazine. He has also recorded the cello concertos of Walton and Barber, the complete Bach suites for solo cello, Haydn's D major concerto, and the Brahms Double and Beethoven Triple concertos. Mr. Kirshbaum's worldwide festival appearances include regular visits to Edinburgh, Bath, and the London Proms and, in this country, the Aspen, Santa Fe, La Jolla, and Norfolk Chamber Music festivals. He is founder and artistic director of the RNCM Manchester International Cello Festival held every three years since 1988 at the Royal Northern College of Music in Manchester, England. In May 2004 the eighth festival attracted thirty-six internationally acclaimed cellists from sixteen countries, forty international cello makers, and more than five thousand cellists and enthusiasts from around the world. Mr. Kirshbaum is currently planning the ninth festival for May 2007. He continues to serve on the President's Committee on the Arts and the Humanities, in partnership with the National Endowment for the Arts and the National Endowment for the Humanities. A native Texan, Ralph Kirshbaum studied in Dallas with Lev Aronson and at Yale University with Aldo Parisot. He is on the faculty of the Royal Northern College of Music in Manchester and plays a Montagnana cello that once belonged to the 19th-century virtuoso Piatti. Mr. Kirshbaum made his Boston Symphony debut in January 1982 in Tippett's Concerto for Violin, Viola, and Cello under Colin Davis, subsequently appearing with the BSO in Walton's Cello Concerto, Elgar's Cello Concerto, Peter Maxwell Davies's *Strathclyde Concerto* No. 2, and (his most recent BSO appearances, in January 1995) Haydn's D major cello concerto.

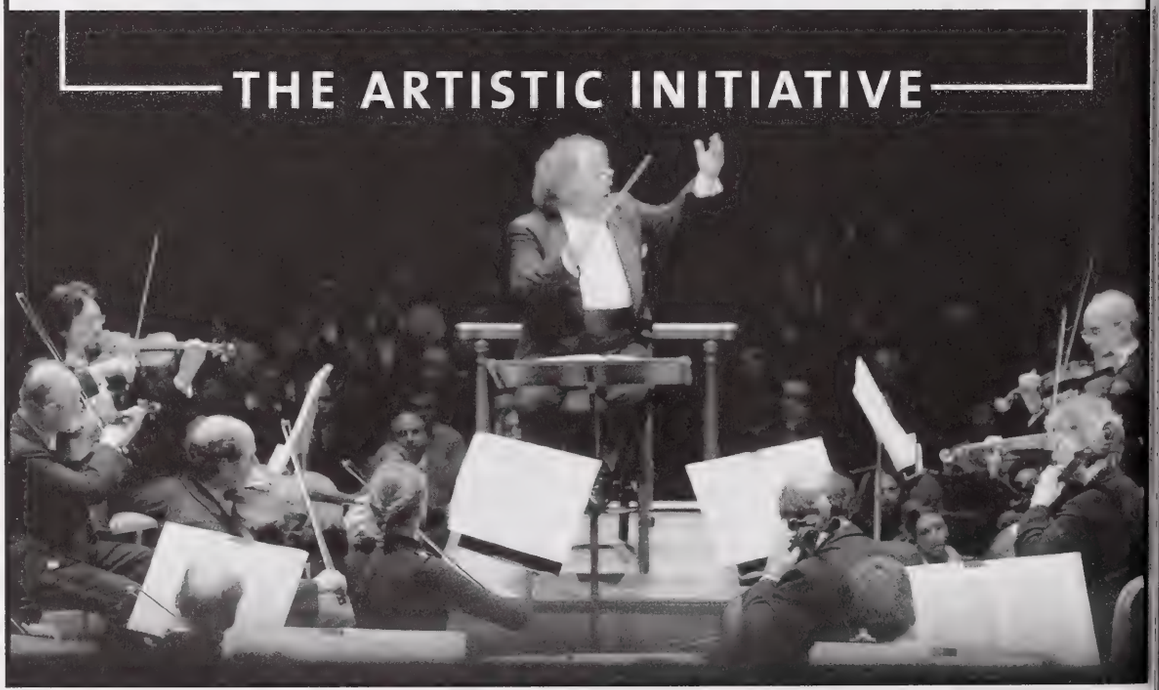
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Anonymous
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

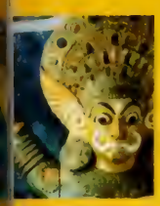
Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

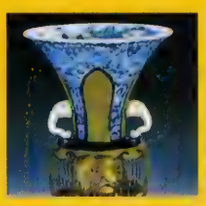
$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr





Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION **NEW YORK CITY**

We know how to get you there.

From Wall Street to Broadway, Commonwealth Worldwide has New York covered.

We have expanded our award winning service into the greater New York market with a garage and office located minutes from the heart of Manhattan, LaGuardia and JFK Airports.

Closing a deal or enjoying the city, our career chauffeurs will get you where you need to be, when you need to be there.

Absolutely worry-free.

Reserve your next premier corporate and event travel with Commonwealth Worldwide. Serving you in Boston, New York, and around the world.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

We are proud to be the Official Chauffeured Transportation of the Boston Holiday Pops.

800.558.5466 or 617.779.1918 • commonwealthlimo.com

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

Anonymous (6)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. & George A. Davis Foundation
Daymarc Foundation
Demoulas Foundation
Alice Willard Dorr Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Germeshausen Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
The Florence Gould Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust

Foundation Grantors *(continued)*

The Roger and Myrna Landay Charitable Foundation
June Rockwell Levy Foundation, Inc.
Linde Family Foundation
James A. Macdonald Foundation
MetLife Foundation
Max and Sophie Mydans Foundation
Jean Nichols Charitable Trust
Oxford Fund, Inc.
Parnassus Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
The Pumpkin Foundation
The Rhode Island Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
Abbott and Dorothy H. Stevens Foundation
Stratford Foundation
Edward A. Taft Trust
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Trust
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

The Higginson Society

The Higginson Society embodies the deep commitment to supporting musical excellence continuing the legacy of Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose investment during the 2004-2005 season provided more than $2,700,000 to support the Orchestra. We acknowledge the generosity of Higginson Society donors listed below, who made gifts between November 30, 2004, and November 30, 2005.

For more information about joining the Higginson Society, call (617) 638-9253.

APPASSIONATO–$100,000 and above

Estate of Elisabeth K. Davis
Mr. and Mrs. Nathan R. Miller

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis
The Boston Foundation
Mr. Paul L. Newman
Mr. and Mrs. John S. Reed

ENCORE–$25,000 to $49,999

Anonymous (1)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
The Luis A. Ferre Foundation, Inc.
Roberta and Macey Goldman
The Gomidas Organ Fund, Inc.
Mr. and Mrs. Raymond C. Green
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. John M. Loder
Mr. and Mrs. Jeffrey E. Marshall
Joseph C. McNay
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Steve and Dottie Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Dr. and Mrs. Michael J. Zinner

MAESTRO–$15,000 to $24,999

Anonymous (2)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Samuel B. and Deborah D. Bruskin
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
John and Diddy Cullinane
Cynthia and Oliver Curme
Mr. and Mrs. Francis W. Hatch, Jr.
Liz and George Krupp
Richard and Susan Landon
Shari Loessberg and Christopher Smart
Carmine and Beth Martignetti
Mrs. August R. Meyer
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Mr. and Mrs. Kenan E. Sahin
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. Robert C. Winters

PATRONS–$10,000 to $14,999

Anonymous (1)
Dorothy and David Arnold
Ms. Lucille Batal
George and Roberta Berry
Mr. and Mrs. James L. Bildner
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
William David Brohn
Mrs. Irving S. Brudnick
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. Joseph M. Cohen
Mr. and Mrs. Abram T. Collier
Combined Jewish Philanthropies Donor Advised Fund Program
Don and Donna Comstock
Mrs. William H. Congleton
Mr. and Mrs. Lewis S. Dabney
Wayne Davis and Ann Merrifield
Ginger and George Elvin
Roger and Judith Feingold
Mr. and Mrs. Lawrence K. Fish
Mrs. Bruni Fletcher-Koch
Chad and Anne Gifford
Richard and Joy Gilbert
Julie and Bayard Henry
Highgale Fund at the Boston Foundation
Debbie and Ted Kelly
Mr. and Mrs. George H. Kidder
Mr. Paul L. King
Mr. and Mrs. Richard Klavans
Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Kate and Al Merck
The Richard P. and Claire W. Morse Foundation
Mrs. Robert B. Newman
Mrs. Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
Mrs. George R. Rowland
Mr. A. H. Sandwen
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and Dr. Reuben Eaves
Mr. and Mrs. Christopher Smallhorn
Mr. and Mrs. Ray Stata
Mr. Thomas G. Stemberg
Ms. Jean C. Tempel and Mr. Peter A. Wilson
Mr. and Mrs. Daniel Waintrup
Mr. and Mrs. David C. Weinstein
James and Jeanne Westra
Drs. Richard and Judith Wurtman

SPONSORS–$5,000 to $9,999

Anonymous (8)
Amy and David Abrams
Helaine Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Marjorie Arons-Barron and James H. Barron
Mr. and Mrs. Sherwood E. Bain
Doreen and Charles Bilezikian
Brad and Terrie Bloom
Mark G. and Linda Borden
Timothy G. Brown and Frank Rioux
William T. Burgin
Rick and Nonnie Burnes
Mr. Charles Christenson
Loring and Katinka Coleman
Howard and Julia Cox
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Dr. and Mrs. Philip D. Cutter
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Mr. and Mrs. Peter A. Diamond
Nina L. and Eugene B. Doggett
Mr. and Mrs. Robert W. Doran
Mr. Alan Dynner
Mrs. Priscilla Endicott
Pamela D. Everhart
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
David Endicott Gannett
Jane and Jim Garrett
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Mr. and Mrs. Mark Goldweitz

Continued on page 71

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER A. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

SPONSORS–$5,000 to $9,999 *continued*

Mr. and Mrs. Wallace K. Graham
Mr. and Mrs. Robert S. Green
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Patricia and Galen Ho
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Charles Hood
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. William W. Hunt
Cerise and Charles Jacobs
Ms. Eunice Johnson and Mr. Vincent Panetta
Mr. and Mrs. C. Bruce Johnstone
Prof. and Mrs. Paul Joskow
Mr. and Mrs. Béla T. Kalman
Mr. Cleve L. Killingsworth, Jr.
Mrs. Arthur R. Kravitz
Mr. and Mrs. Peter E. Lacaillade
Mr. and Mrs. W. Loeber Landau
Don and Gini LeSieur
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
Dr. Robert and Jane B. Mayer
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Robert T. O'Connell
Joseph and Joan Patton
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Ms. Ann M. Philbin
Mr. and Mrs. Edgar Philbrick
John and Susanne Potts
Mr. and Mrs. William F. Pounds
Mr. and Mrs. Walter Pressey
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mr. and Mrs. Laurence S. Reineman
Donna Riccardi and Douglas Green
Debbie and Alan Rottenberg
Mr. and Mrs. Joseph D. Roxe
Mr. Sean C. Rush
Mr. and Mrs. Douglas H. Sears
Mr. and Mrs. Ross E. Sherbrooke
Gilda and Alfred Slifka
Ira and Jacquie Stepanian
Patricia Hansen Strang
Patricia L. Tambone
Mr. and Mrs. Theodore H. Teplow
Mr. and Mrs. Mark D. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Mrs. Arthur A. Wahmann
Mrs. Charles H. Watts II
Mr. and Mrs. Reginald H. White
Mrs. John J. Wilson
Lynne and Frank Wisneski

MEMBERS–$2,500 to $4,999

Anonymous (24)
Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Harl and Lois Aldrich
Ms. Elizabeth Alexander
Mrs. Rae D. Anderson
Mr. and Mrs. Stephen H. Anthony
Mr. and Mrs. Laurence Asquith
Diane M. Austin and Aaron J. Nurick
Mr. James C. Ayer
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Christopher Barton
Molly and John Beard
Martin and Kate Begien
Deborah Davis Berman and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Ms. Jennifer I. Bessin
Bob and Karen Bettacchi
Mr. and Mrs. Philip W. Bianchi
Benjamin and Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Barbara and Gary Bowen
Mr. and Mrs. Stephen P. Bradley
Mrs. William C. Brengle
Ms. Sierra Bright
Gertrude S. Brown
Dr. Matthew Budd and Ms. Rosalind Gorin
Jean Fiol Burlingame and Gene Burlingame
Mr. and Mrs. Kevin T. Callaghan
Ms. Martha Corbett

Continued on page 73

THE WALTER PISTON SOCIETY

BOSTON SYMPHONY ORCHESTRA

Easy to give

PHOTOGRAPHY: MICHAEL LUTCH

Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

"I was so happy to establish a seat in Symphony Hall in my husband's memory. This annuity was the easiest thing to do. I knew it was the right thing to do, too."

After 35 years of enjoying the finest music, Mrs. Philbrook's husband, Dr. F. Randolf Philbrook, is memorialized in his favorite place—a first balcony seat in Symphony Hall.

To learn more about giving opportunities, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or NBaker@bso.org.

MEMBERS–$2,500 to $4,999 *continued*

David and Karin Chamberlain
Mr. and Mrs. James M. Clark
Mr. and Mrs. Ronald C. Clark
Barbara and Jim Cleary
Mr. and Mrs. Frederic M. Clifford
Ms. Mary Hart Cogan
Dr. and Mrs. Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs. Woolsey S. Conover
Victor Constantiner
Mr. and Mrs. John L. Cooper
Prof. and Mrs. Stephen Crandall
Loretto and Dwight Crane
Joan P. and Ronald C. Curhan
Robert and Sara Danziger
Mr. John M. Deutch
Charles and JoAnne Dickinson
Mr. David L. Driscoll
Mr. Wesley H. Durant, Jr.
Mr. and Mrs. Philip J. Edmundson
Mrs. Caroline Edwards
Dr. and Mrs. Richard H. Egdahl
Mr. and Mrs. William V. Ellis
Mr. and Mrs. Richard S. Emmet
Dorothea and Bradford Endicott
John P. II and Nancy S. Eustis
Ziggy Ezekiel and Suzanne Courtright Ezekiel
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Richard B. and Nicki Nichols Gamble
Mr. Martin Gantshar
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Mr. Frank S. Gilligan and Mr. Mario Russo
Ms. Pamela Ormsbee Giroux
Mr. Robert Glauber
Dr. and Mrs. Clifford Gluck
Mrs. Bernice B. Godine
Jordan and Sandy Golding
Mr. and Mrs. Arthur L. Goldstein
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Mr. John Thomas Hailer
Gillian Stuart Hamer-Snyder and Allen Lane Snyder, III
Margaret L. Hargrove
Ellen and John Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Mr. Albert A. Holman III
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Mr. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger Hunt
Mrs. Joanie V. Ingraham
Mr. Herbert R. Jacobs
Mr. Ernest K. Jacquet
Mrs. James H. Jackson
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Peter H. Kamin
Susan B. Kaplan
Mrs. S. Charles Kasdon
Mr. John F. Kelley
Ms. Joan B. Kennedy
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Seth A. and Beth S. Klarman
Mr. Mason J. O. Klinck, Sr.
Sue and Harry Kohn
Mr. Meyer Koplow
Jay Frederick Krehbiel
Paula and William Kremer
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay Charitable Foundation
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. Richard A. Leahy
Mr. Hart Day Leavitt
Mr. and Mrs. David S. Lee
Mr. and Mrs. Robert J. Lepofsky
Mr. and Mrs. Alexander M. Levine
Emily Lewis
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Augustus P. Loring
Mr. Caleb Loring, Jr.
Mr. and Mrs. John MacLeod II
Peter E. and Betsy Ridge Madsen

Continued on page 75

arouse your senses

celebrating 10 years
of fine Persian cuisine

LALA ROKH®

ON BEACON HILL

97 MT. VERNON ST., BEACON HILL
617.720.5511 - LALAROKH.COM
FULL SPIRITS MENU

PRIVATE ROOMS NOW AVAILABLE
FOR HOLIDAY PARTIES

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

MEMBERS–$2,500 to $4,999 *continued*

Mr. James A. Manninen
Mr. Paul Marcus
Dr. and Mrs. John D. Matthews
Mr. William F. Meagher, Jr.
Ms. Therese Melden
Mrs. Robert G. Millar
Mr. Peter Minichiello
Trudi and Elliot Mishara
Prof. and Mrs. Robert H. Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Anne J. Neilson
Andrew Nichols and Roslyn Daum
Ms. Cornelia G. Nichols
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Gerald F. O'Neil
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Dr. and Mrs. Maurice M. Pechet
Mr. and Mrs. John A. Perkins
Mrs. Mary Perriello
Dr. James Perrin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. Daniel A. Phillips and Rev. Diana W. Phillips
Mrs. Richard Phippen
Bennett Aspel, MD and Ms. Joyce Plotkin
Ms. Josephine Pomeroy
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Robert Pozen
Mrs. Daphne Brooks Prout
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Robert and Ruth Remis
Dr. and Mrs. George B. Reservitz
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Estate of Robert Rohner
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
William and Kathleen Rousseau
Mr. David Rubin
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Roger and Norma Saunders
Betty and Pieter Schiller
Kira Fournier and Benjamin Schore
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
David and Marie Louise Scudder
Robert E. Scully, M.D.
Mr. and Mrs. Robert G. Scully
Ms. Carol P. Searle
Mrs. Francis P. Sears, Jr.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. Marshall H. Sirvetz
Jack and Maggie Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Joseph D. Spound
Mrs. George R. Sprague
Mrs. Frederick J. Stare
Anne Steer and Ralph Sheridan
Maximilian and Nancy Steinmann
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Mr. and Mrs. Henry S. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mr. and Mrs. Joseph Swiniarski
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Richard K. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Diana O. Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Leo Wasserman Foundation
Muriel K. Pokross, Trustee
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
Mrs. Ralph B. Williams
Mr. and Mrs. Donald B. Wilson
Mr. and Mrs. Leslie J. Wilson
Chip and Jean Wood
Mrs. Jane S. Young
Dr. and Mrs. Nicholas T. Zervas
Mr. D. Brooks Zug

NEXT PROGRAM...

Thursday, February 16, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 16, at 8
Friday, February 17, at 1:30
Saturday, February 18, at 8
Tuesday, February 21, at 8

Pre-Concert Talks by Marc Mandel (February 16 Open Rehearsal; February 17) and Robert Kirzinger (February 16 concert; February 18 and 21)

JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM

Five Pieces for Orchestra, Opus 16

Vorgefühle [Premonitions]
Vergangenes [The Past]
Sommermorgen an einem See (Farben)
[Summer Morning by a Lake (Colors)]
Peripetia
Das obligate Rezitative
[The Obbligato Recitative]

Variations for Orchestra, Opus 31

INTERMISSION

Pelleas und Melisande, Opus 5, Symphonic poem after Maeterlinck's drama

This all-Schoenberg program features pathbreaking works from three distinct periods in the composer's life. His *Pelleas und Melisande* (1902-03), from the start of his career, is an opulent, romantic orchestral tone poem in the vein of Liszt and Strauss. The Five Pieces for Orchestra, Opus 16 (1909; revised 1949), an innovative middle-period work, predates the composer's development of the twelve-tone system. Owing much to Debussy, this highly influential creation is a kaleidoscopic survey of the possibilities of the modern orchestral palette. Schoenberg's Variations, Opus 31 (1926-28), from his twelve-tone period, are simultaneously a work of wide-ranging expressive character and a tour de force of compositional craft.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 16, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

JAMES LEVINE conducting

ALL-	Five Pieces for Orchestra
SCHOENBERG	Variations for Orchestra
PROGRAM	*Pelleas und Melisande*

Thursday 'A'—February 23, 8-10:15
Friday Evening—February 24, 8-10:15
Saturday 'B'—February 25, 8-10:15

JAMES LEVINE conducting
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood Dove)
JOHAN BOTHA, tenor (Waldemar)
PAUL GROVES, tenor (Klaus-Narr)
ALBERT DOHMEN, bass-baritone (Peasant)
WALDEMAR KMENTT, tenor (Speaker)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN	Symphony No. 9

Programs and artists subject to change.

Friday Evening—Wednesday, March 15, 8-10
Thursday 'C'—March 16, 8-10
Friday 'A'—March 17, 1:30-3:30
Saturday 'A'—March 18, 8-10

DAVID ROBERTSON conductingr
YO-YO MA, cello

LIGETI	*Concert Românesc*
Cello Concerto to be announced	
STRAUSS	*Ein Heldenleben*

Sunday, March 26, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ORFF	*Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion
HINDEMITH	*Kammermusik* No. 1 for chamber ensemble
SCHUBERT	String Quintet in C, D.956

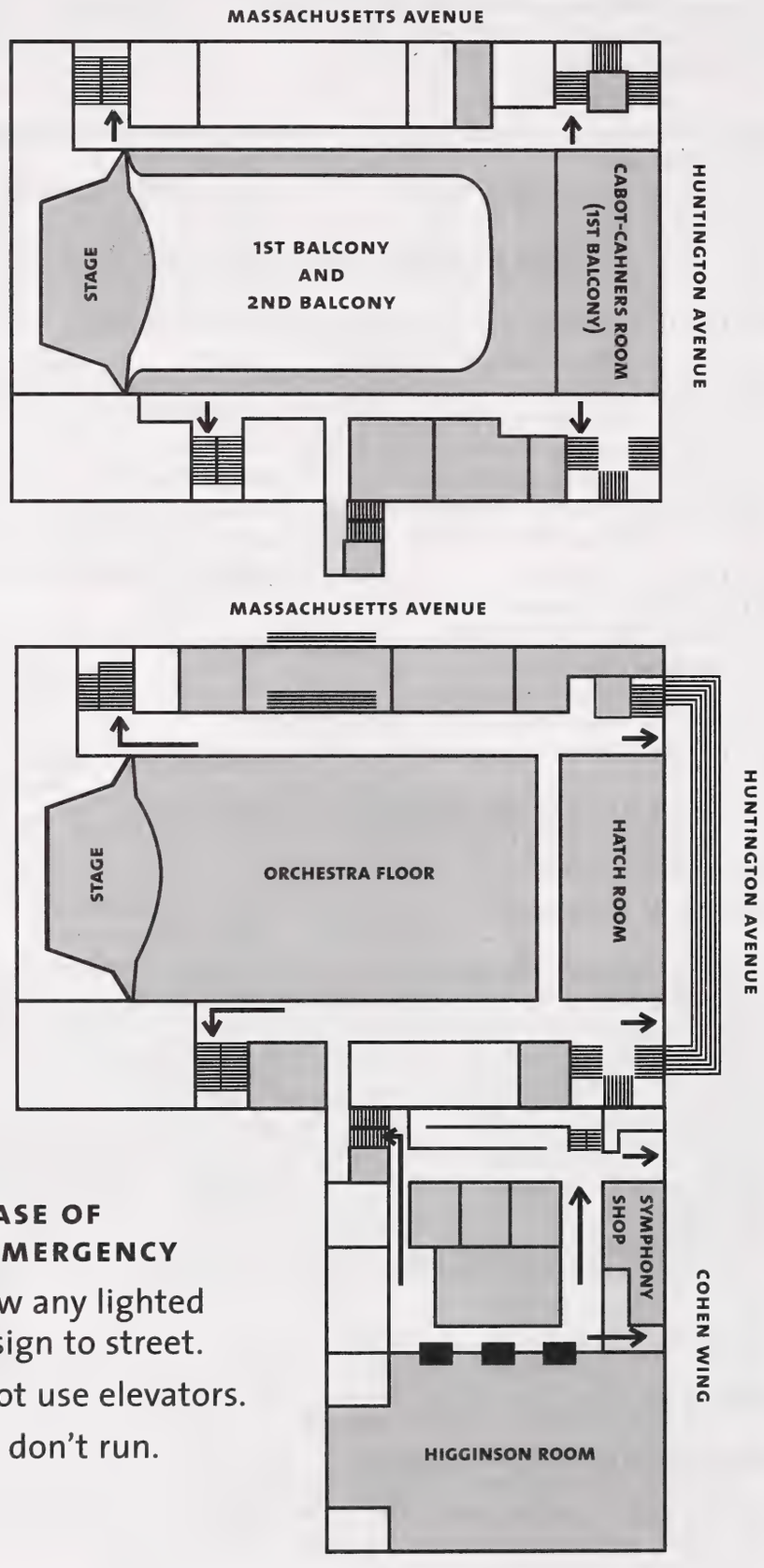
Wednesday, March 29, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—March 30, 8-10:05
Friday 'B'—March 31, 1:30-3:35
Saturday 'B'—April 1, 8-10:05

YURI TEMIRKANOV conducting
JOSHUA BELL, violin

MUSSORGSKY	Prelude to *Khovanshchina*
TCHAIKOVSKY	Violin Concerto
BRAHMS	Symphony No. 4

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

We service the business and private sector with the most exclusive car rental service in the industry.

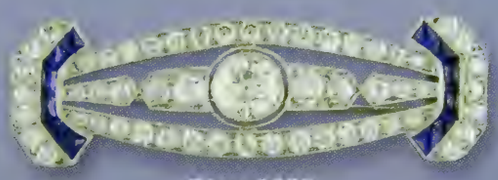
Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

Select Car Rental®

"A special kind of car rental company."

FINE PERIOD JEWELRY

Circa 1860



Circa 1920

Circa 1915

Circa 1910

Circa 1880

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET (ROUTE 9), CHESTNUT HILL, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is **All is One:** Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com

Educational Religious Corporate Municipal Residential

Photo by: Nicole Wheeler

BOSTON SYMPHONY ORCHESTRA

125

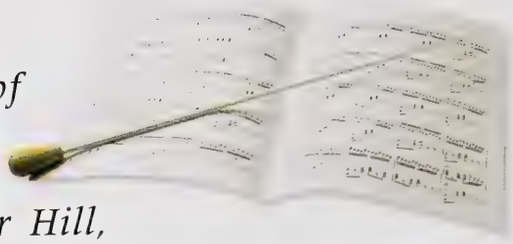
2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

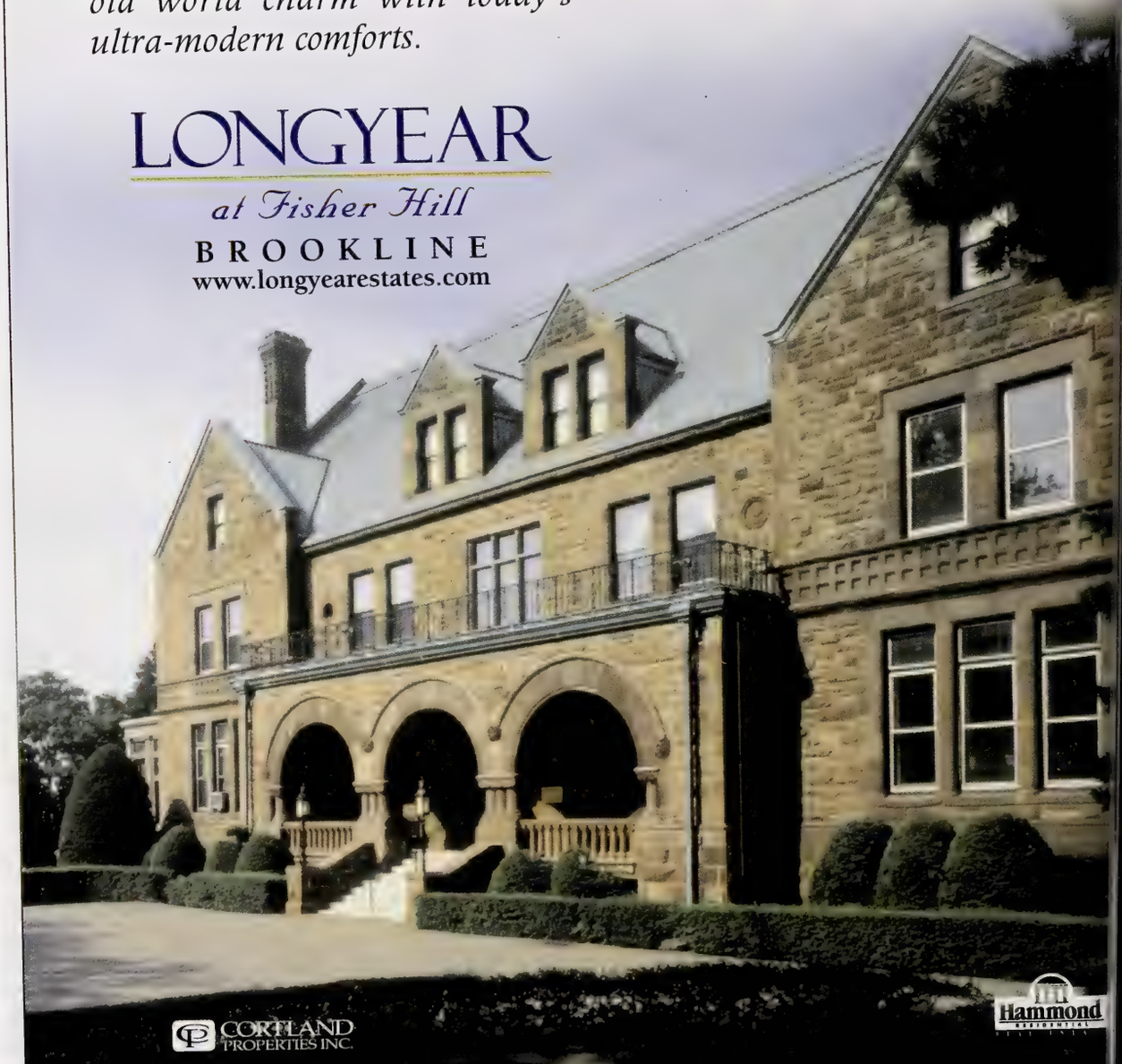
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

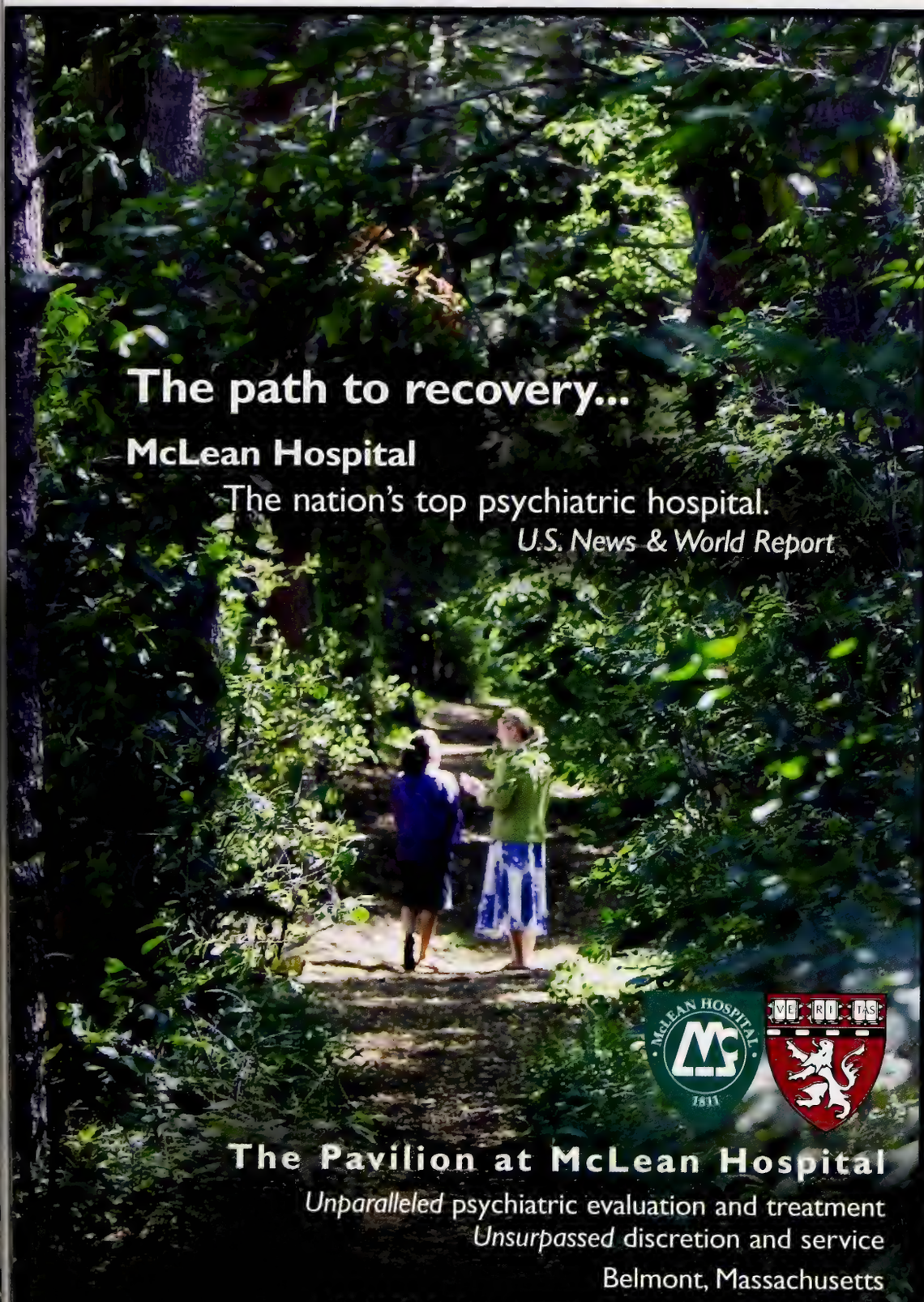
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond



PARTNERS HEALTHCARE

McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red So

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
James Levine on the BSO's Beethoven/Schoenberg Cycle 11
Writings About Schoenberg, by Allen Shawn 19
BSO Music Director James Levine 28
The Boston Symphony Orchestra 30
This Week's Boston Symphony Orchestra Program 32
From the Music Director 33
Notes on the Program 35
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by
BSO Publications Associate Robert Kirzinger (February 16, 18, 21) and
BSO Director of Program Publications Marc Mandel (February 17).

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset)
a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde
by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Operations*

Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also in conjunction with the BSO's ongoing Beethoven/Schoenberg project, the Goethe-Institute Boston, in collaboration with the Boston Symphony Orchestra, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch speaks on Schoenberg and Mahler. On February 8, the German Schoenberg scholar and

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

Arizona State University Professor Sabine Feisst speaks on Schoenberg in America. On February 15, Arnold Schoenberg's former student and personal assistant Richard Hoffman speaks on Schoenberg as teacher. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. The speakers for this week's all-Schoenberg program are BSO Publications Associate Robert Kirzinger (February 16, 18, 21) and BSO Director of Program Publications Marc Mandel (February 17); Mandel will also be the speaker next week for Schoenberg's *Gurrelieder* (February 23-25) and then for the first performance (March 1) of the program that pairs Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9. The talks for the remainder of that week will then be given by Jan Swafford of Tufts University (March 2, 3, 4).

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the partic-

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

BSOMA1056011920065K

Brookline, Massachusetts

280 WARREN STREET

This secluded property of almost 2.5 acres, situated at the end of a private drive in the Country Club section of Brookline, is like a country estate. The picturesque site offers private grounds, an expansive, flat rear lawn and a pond as well as a wooded area and a hemlock grove. Built in 1920, the gorgeous brick Colonial offers over 7000+ square feet of living space. Generous ceiling heights, multiple floor-to-ceiling windows and French doors give the residence a light-filled quality. The home offers extensive outdoor and indoor entertaining space as well as plentiful family living areas. In all, the residence includes seven bedrooms, six full and one half-baths, six fireplaces and two patios. Included is a detached, three-car garage adjacent to the residence. An additional building parcel is also available. ***$5,900,000***

Terrence Maitland 617-357-8949
tmaitland@landvest.com

www.landvest.com

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Greater Boston, Maine, Martha's Vineyard, New Hampshire and Vermont Affiliate of
CHRISTIE'S
GREAT ESTATES

ipating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The remaining Chamber Music Teas this season are scheduled for February 24, March 24, and May 5. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BOSTONMODERNORCHESTRAPROJECT

05|06

THE MUSIC
FORMERLY KNOWN
AS CLASSICAL

MUKAIYAMA

04 NOV 05
Opening event featuring the North American premiere of **LOUIS ANDRIESSEN**'s *Trilogy of the Last Day* with guest artist Tomoko Mukaiyama; plus works by Julia Wolfe and Evan Ziporyn

HYLA

21 JAN 06
8th annual **BOSTON CONNECTION** concert featuring Lee Hyla's *Lives of the Saints* with Mary Nessinger, mezzo-soprano; also featuring works by Jonathan Sokol and Krysztof Penderecki

KIM

10 MAR 06
CONCERTOS FOR INDIGENOUS INSTRUMENTS, featuring concertos for Persian ney, Indian flutes, tabla, sarangi, and sitar, Korean percussion, and Japanese koto, including the world premieres of new works by Reza Vali, Jin Hi Kim, and Shirish Korde

STOLTZMAN

26 MAY 06
Music for the modern **BIG BAND**, featuring a new work by William Thomas McKinley for Richard Stoltzman, clarinet, and the original jazz band version of George Gershwin's *Rhapsody in Blue* with Stephen Drury, piano; plus works by Leonard Bernstein and Milton Babbitt

All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

GIL ROSE, CONDUCTOR

06 DEC 05 | 07 FEB 06 | 04 APR 06
BMOP returns to the Moonshine Room at Club Café for its innovative **CLUB CONCERTS** series.

All Club Concerts begin at 7:00. Doors open for food and drinks at 6:00.

ORDER TICKETS online or by phone
ARTISTIC DIRECTOR: GIL ROSE **www.bmop.org | 617.363.0396**

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with CHRISTINE BREWER, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood-Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus-Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9B (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

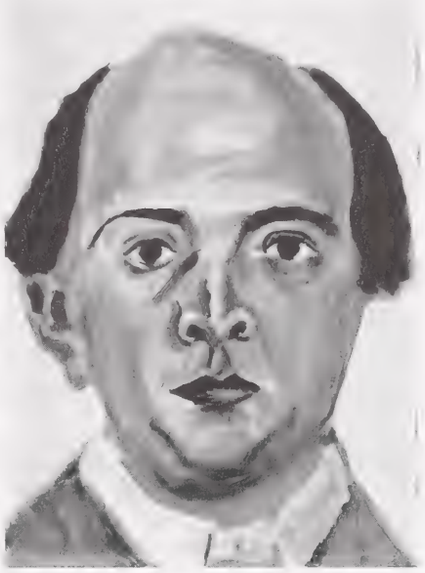
SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

Bank of America
Celebrity Series

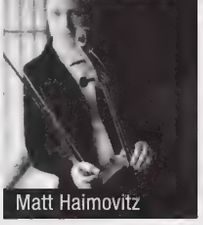
2005-2006 season

Immerse yourself
in sight and sound

Martha Graham Dance Company

Takács Quartet

Either/Orchestra


Matt Haimovitz

Staatskapelle Berlin

December

Christopher Parkening guitar and **Jubilant Sykes** baritone
Dec 2 | Fri | 8pm
NEC's Jordan Hall

Martha Graham Dance Company*
Dec 2-4
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Shubert Theatre

Richard Goode piano
Dec 4 | Sun | 3pm
NEC's Jordan Hall

Takács Quartet
Dec 11 | Sun | 3pm
NEC's Jordan Hall

January

David Deveau piano **and Friends**
Boston Marquee
Jan 14 | Sat | 8pm
NEC's Jordan Hall

Mark Morris Dance Group*
L'Allegro, il Penseroso ed il Moderato
with Emmanuel Music
Jan 20-22
Fri | 7:30pm
Sat | 8pm & Sun | 3pm
The Wang Theatre

What Makes It Great?
with **Rob Kapilow** and the **Jupiter String Quartet**
Jan 27 | Fri | 8pm
NEC's Jordan Hall

Either/Orchestra
Boston Marquee
Jan 28 | Sat | 8pm
Berklee Performance Center

February

Matt Haimovitz cello
Feb 3 | Fri | 8pm
Sanders Theatre

Emmanuel Pahud flute and **Yefim Bronfman** piano
Feb 4 | Sat | 8pm
NEC's Jordan Hall

Staatskapelle Berlin
with **Daniel Barenboim**
Feb 10 | Fri | 8pm
Symphony Hall

Everybody Dance Now!
with **Seán Curran Company**
Family Musik
Feb 11 | Sat | 12pm & 2pm
Tsai Performance Center

Frank Rich
Feb 12 | Sun | 3pm
John Hancock Hall

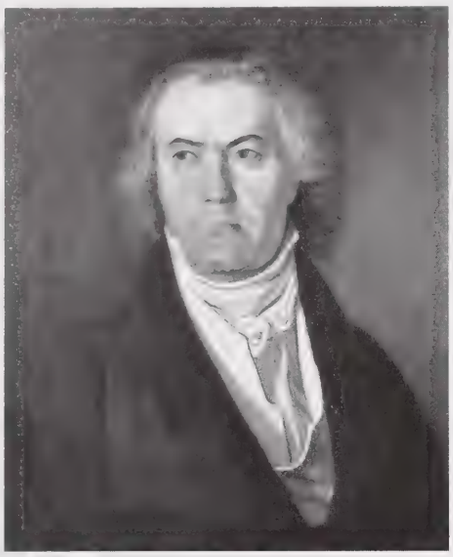
Ewa Podleś contralto
Feb 17 | Fri | 8pm
NEC's Jordan Hall

*co-presented with **The Wang Center for the Performing Arts.**

Buy online anytime at **www.celebrityseries.org**
Call **617-482-6661** (Mon-Fri 10-4)

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets,

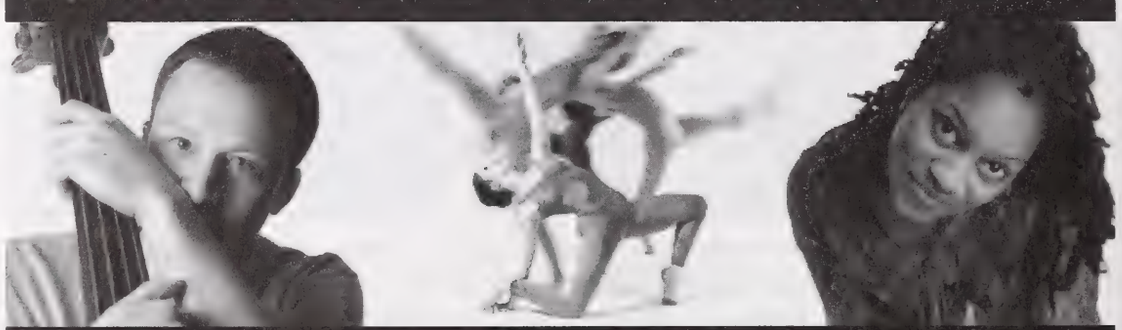
Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Wind Ensemble
FEB 21

ENESCO: *Dixtour*, op. 14
HOLST: *Hammersmith*
MUHLY: *So to Speak*
STRAVINSKY: Symphony of Winds (1947)
WOOD: *Mannin Veen*

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: 617-912-9222 | event line: 617-912-9240 | www.bostonconservatory.edu

IT WILL BE INCREDIBLE. Just 104 condominiums with exceptional services from the new Regent Boston Hotel. Spa by L'Institut de Guerlain. Fabulous restaurants. 24-hour security. Valet parking. Simply put, everything you could need or want, anytime. Prices start at $1 million. Don't miss this opportunity!

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

mfa exhibitions

Degas to Picasso: Modern Masters

JANUARY 18 THROUGH JULY 23

Exclusive hotel partner is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.

West African Gold: Akan Regalia from the Glassell Collection

THROUGH MARCH 26

This exhibition has been organized by the Museum of Fine Arts, Houston.

Akan artist, Ghana, *Chief's ring with "starburst,"* late 19th–early 20th century. Gold. The Museum of Fine Arts, Houston; The Glassell Collection of African Gold, Gift of Alfred C. Glassell Jr. Photograph by Thomas R. Dubrock.

Contemporary Clay: Japanese Ceramics for the New Century

THROUGH JULY 9

Yagi Akira, *Faceted Covered Vessels with Pale Blue Glaze,* 2004. Porcelain. Collection of Halsey and Alice North, New York, NY. Photographed by Richard P. Goodbody 2005.

ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at www.mfa.org or call 617-267-9300.

all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

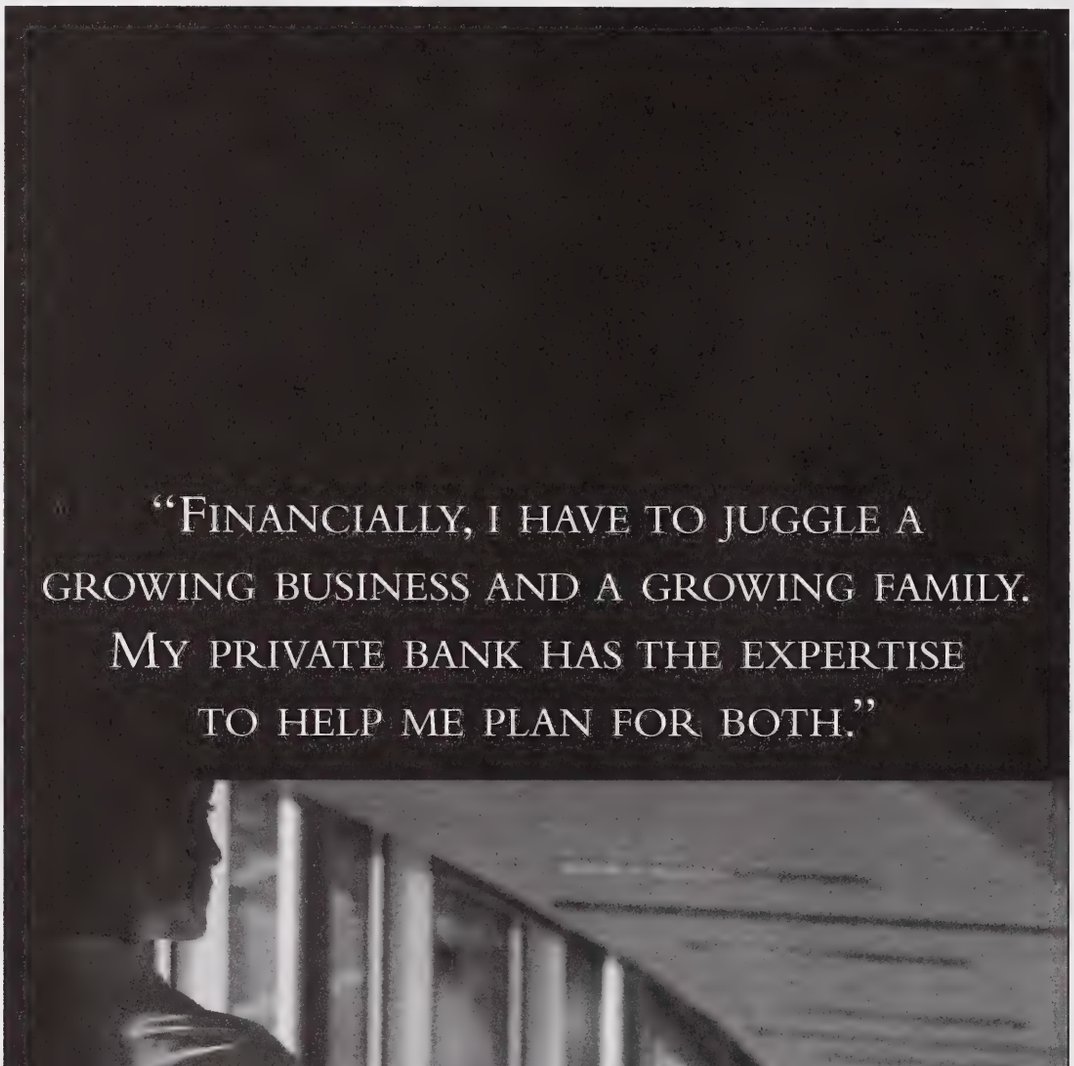
If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were, in so many ways, so uncannily similar?

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

WRITINGS ABOUT SCHOENBERG

by Allen Shawn

The following is an abridged version of the chapter "Writings About Schoenberg" from the book "Arnold Schoenberg's Journey" by Allen Shawn. Copyright © 2002 by Allen Shawn. Abridgement reprinted by permission of Farrar, Straus and Giroux, LLC.

> "Do not call it twelve-tone Theory, call it Composition with twelve Tones. Personally it is on the word composition that I place the emphasis. Unfortunately most would-be followers of this method do something removed from the idea of writing music."
>
> —Schoenberg in a 1949 letter to Joseph Rufer, who was planning a book on twelve-tone composition

> "When I compose, I try to forget all theories and I continue composing only after having freed my mind of them."
>
> —*My Evolution (1949)*

It would take many pages to properly summarize the history of writings about Schoenberg. But judging from any random sampling of reviews and criticism from any period, it would seem that a great deal of uneasiness has surrounded his music from its inception. Even Alban Berg's early and brilliant analytically based article "Why is Schoenberg's Music So Difficult to Understand?" embraces the music from a posture of defense. Among reviews over the decades many are expressions of outright disgust, others of rejection on a variety of grounds.

Alban Berg and Schoenberg, c.1914

Among the early critics who not only loved his work but were able to express their sense of it in general and human terms, Paul Rosenfeld stands out both for the undoctrinaire nature of his enthusiasm (after all, he championed composers of many different stripes) and for the quality of his insight. Though critical of what he perceived as a "tendency to go wandering in the wastelands of abstraction" and of "some over-theorizing habit of mind in the man" that can turn some of his work to mere "paper music," he returns again and again to the word "exquisite" in his descriptions, as in this passage about *Pierrot Lunaire*:

> And still, it is as one of the exquisites among the musicians that he comes to us. Since Debussy, no one had written daintier, frailer, more diaphanous music. The solo 'cello in "Serenade" is beautiful as scarcely anything in the new music is beautiful.

About *Das Buch der hängenden Gärten*, *Erwartung*, and *Die glückliche Hand*, Rosenfeld wrote:

> More consistently and continually than any other contemporary composer of worth, Schoenberg is the musician of the exquisite, the deep, and also the bitter and painful erotic experience.

And in 1923 he described Schoenberg this way:

> This mind has the tempo of the modern world.... It has the power of exceedingly rapid experience.... In what appears to be a succession of dissonances, he hears a common pitch.... The voices of his music have almost anarchistic independence. They seem to lie far out from the common center, on the edge of things. They are

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

always like overtones of an implicit and unmentioned tone. But the links which connect, though they are fine almost to the point of invisibility, are formed of coldest durable steel. Great bales of substance, far lying, have been condensed.

Today Schoenberg is considered a master but, fascinatingly, the tone of unease in the critical responses has persisted. There have been many notable performances of Schoenberg in recent years, and as time has passed his work has been played with the fluidity, naturalness, and understanding that he hoped for in his lifetime. Unrestrained expressions of enthusiasm for this music do surface in the widely read media, from time to time. For example, writing of *Moses und Aron* in the *New York Times* in 1999, Paul Griffiths didn't hesitate to call the opera a "great work" and to describe the production as "glorious" and "overwhelming," encouraging listeners to "forget to expect major chords" and to "listen to what wonderful and meaningful sounds music can make without them." But more common, even in relatively positive reviews, are reactions that mingle respect or pleasure with nagging doubts. A casual reader of the *New York Times* in the last months of the twentieth century and the first few of the twenty-first could have read a considerable amount about Schoenberg, but most of it suggests that in some ways his music remains a problem.

Schoenberg (right) with Charles Chaplin, Los Angeles, c.1935

Composer-critic David Schiff has also struggled in print with much of Schoenberg's music and, noting that many of his colleagues accorded *Moses und Aron* only a kind of grudging praise at best, accounted for his own wildly divergent responses with the assessment that Schoenberg's best music came from white hot inspiration, but that failing that, it was guilty of a kind of "hollow technical bravura": "Schoenberg's music is really tolerable only when it is extraordinary.... He was a volcano that erupted erratically and incandescently." In common with the novels of D.H. Lawrence his work is, according to Schiff, "pedantic and preachy when uninspired but unmatchable when the lightning actually struck."

Among writers about music read by the general public there have been few passionate advocates for this music. Disastrously, given his vast influence and gifts of persuasion, Leonard Bernstein, in his Norton Lectures at Harvard in 1973 (later released on video and as a book under the title *The Unanswered Question*), expressed admiration for Schoenberg the musician while questioning the music itself, leaving his large audience with an ambiguous impression, all the more injurious because so insightfully and sympathetically expressed:

> The trouble is that the new musical "rules" of Schoenberg are not apparently based on innate awareness, on the intuition of tonal relationships. They are like rules of an artificial language, and therefore must be learned....

Despite his high regard for the music, Bernstein seems to be hunting in it for something that he more fully locates in the music of Alban Berg, a fragment of whose Violin Concerto he plays, contrasting it with a Schoenberg example with the words

> Isn't that delicious?... It is twelve-tone writing; only it exists somehow in a tonal universe where it's accessible to us in all its warmth and charm.

Apparently the absence in Schoenberg's music of something that—to him—implies a

"tonal universe" is perceived by Bernstein as an absence in the music itself—the absence of "color," "charm," or, one might guess, an essential aspect of what makes music music.

In a brilliantly written (though far less widely disseminated) article on Schoenberg, composer George Rochberg, making a point related to Bernstein's, describes Schoenberg in works such as *Erwartung* and Five Pieces for Orchestra as the "consummate musical expressionist of the period who acted out with terrible personal intensity the dilemma of a world gone haywire." He speaks of Schoenberg's

> terrifying intuition of the state of the cultural chaos of the early decades of the twentieth century.... Schoenberg attempted to reformulate the language of music in an effort to regain faith in existence—his own and the world's. His mistake, as I see it, was to seek salvation in methodology and the rational controls methodology demands... separated from and kept apart from the very works based on it, which can then only be explained or justified by reference to the operations of that system.

Despite his admiration and love for many of Schoenberg's works, he, like Bernstein, concludes that twelve-tone music is rooted in a fallacy:

> The ear remains the best judge of music, however composed, but this intuitive perceiver of sound is not susceptible to outside numerical or verbal logic. That is what serial harmony rests on, theoretically speaking: verbal and/or numerical logic rather than aural perception.

In contrast to these critiques, attacks, questions, and underminings there exists a huge body of work in which Schoenberg is minutely dissected from a theoretical point of view by passionate admirers, many of whom have a depth of understanding and knowledge far surpassing that of those "reviewing" the composer on a more daily level, but who also, unfortunately from the point of view of any public influence, often speak in a mathematical shorthand and technical jargon created specifically to describe serial music. Many of the more philosophically oriented writings dealing with Schoenberg also had the effect of alienating potential listeners, either by emphasizing his historical and theoretical importance, thereby presenting him as more the exponent of an approach to composing than as a composer, or by adopting a rigid and doctrinaire view of his superiority to his more popular contemporaries.

Among those who have tried to humanize him and write insightfully about his music in plain English were Charles Rosen, Robert Craft, Dika Newlin, Glenn Gould, the contributors to the *Journal of the Arnold Schoenberg Institute*, Joan Allen Smith (whose

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

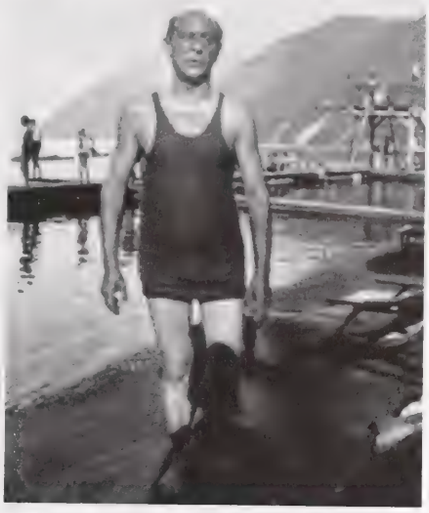
Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Schoenberg and his Circle contains valuable oral history), the composer's own children, and his biographers Egon Wellesz (whose early study traces his development up to 1923) and H.H. Stuckenschmidt (whose minutely detailed work chronicles the life in 550 pages). Schoenberg himself had a deep suspicion of those who considered themselves experts and made it clear that he wished his music to communicate directly to listeners. In a memo found in his papers after his death, he acknowledged that the closed "clique" surrounding him needed to be broken. His brief essay ironically titled *My Public* describes various encounters with people who had enjoyed his music, including one in a hotel where the elevator man

> asked me whether it was I who had written *Pierrot Lunaire*. For he had heard it before the war (about 1912) at the first performance, and still had the sound of it in his ears.... And he had heard at the time that the musicians had no idea what to make of the piece....



Schoenberg in a bathing suit, c.1930

Characteristically, Craft, the inaugural American conductor of so many of Schoenberg's works, is also an astute observer of his character. While he doesn't flinch from noting the less attractive qualities, in which he includes Schoenberg's legendary suspiciousness ("most of the letters center on real or imagined slights"), belligerence, overbearing censoriousness, egocentricism, and, at least by implication, competitiveness, he also takes the measure of some of the enduring virtues, including the rock solid integrity, the uncommon honesty ("Schoenberg, the same man to everybody, never diplomatic or political"), and, ultimately, the psychological fortitude of the man: "so far from being a 'misfit,' Schoenberg was an eminently sane, well-integrated, and socially responsible citizen, fully able to 'function' and to 'cope.'" He also suggests that the composer carried the seeds of public rejection within him: "Schoenberg believed that... an encroaching malignant force foredoomed him."

Until the twentieth century the purpose of music was probably only discussed, when it was, by philosophers and clerics, and the methods used to create it were in the background of the consciousness of its hearers. There was a minimum of conceptual or analytical self-consciousness to the act of listening. Music made the eardrums vibrate and entered the mind, and the psyche/body/spirit responded according to its mysterious laws.

Any art presupposes a dialogue between what one perceives with one's organs and consciousness and what one senses of a work that one does not consciously grasp. Part of the joy of hearing a work of Beethoven or of looking at a medieval altarpiece is the experience of being in the presence of something undergirded by designs and inventions that we aren't told about. Their purpose is to strengthen the meaning and force and even mystery of what we *do* experience. Artists, with varying degrees of self-awareness, develop the techniques and technical strategies that suit their aims and materials. If the undergirding structure is in contradiction to the surface, if it does not come from the same creative spirit as what is readily apparent, we experience the discontinuity as a falseness, pretentiousness, or failure in the work itself. Even if the structure is artificial as opposed to artful for one moment, as in an "establishing scene" in a drama where a character summarizes his situation in a manner that is too evidently for the benefit of the audience, we, the intended audience, disengage from the work at that moment, becoming conscious of the contrivance and conscious—instead of forgetful—of ourselves. When technique is noticed at the expense of the vision it serves, it eclipses the vision.

The beautiful Masses of Guillaume Dufay, a composer who lived in France, Italy, and the Netherlands five hundred years before Schoenberg, tended to be based on a *cantus*

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

firmus, which was a Gregorian chant or in some cases a popular song, but I doubt that his listeners were made aware of his compositional ingeniousness before hearing the music. (No program notes or pre-concert lectures for them.) To be sure they knew the text. But more to the point, they could hear that the piece was beautifully written, could feel the awe created by its architecture, and could sense that it was made not to "exemplify good composing" but for the glory of God.

It does not necessarily bring artists closer to us if we make their acquaintance through a study of their methods of work. Even the greatest and most "musical" of analyses, say those of Charles Rosen in his *The Classical Style*, might not be a profitable way to *begin* to know Haydn, Mozart, and Beethoven.

Arnold Schoenberg, c.1940

With Schoenberg, as with any composer, one might hope that the question of what we hear might precede that of how it is done. After all, only if we are moved, excited, or amazed by a piece does it matter to us enough for us to study it closely. I remember the reaction of a student of mine, a beautiful young English woman who was studying composition and musicology, after hearing a performance of *Pierrot Lunaire* for the first time. I had conducted the concert myself and she came running up to me afterwards: "Amazing! Just amazing!" she exclaimed in her English accent. She was back the next night to hear it again. "Amazing!" she said again. The next year she took a course on the composer. That seems a logical order of events.

Two additional points. All artists are limited, or, as Stravinsky put it, all artists do harm to something. So no artist provides everything, and to place on any one artist the burden of creating the norms and standards by which all future art will be judged is to deny their art the benefit of comparison, contrast, distance, context—oxygen, really. Without these an artwork cannot be judged, understood—or perhaps even tolerated. Even the artist needs to be able to escape from his or herself; surely we, the audience do. The epic poem is epic only in contrast to the haiku. Beethoven needs Mozart and Haydn; indeed he cannot survive or be fully enjoyed without them. In order to look, to see, one has to have the ability to look away.

Artists find their voice at the point at which what they cannot do, or don't do, ceases to matter. Up until that point their art is either overly derivative or not developed enough. But if one places too great a burden on them—historical, philosophical, religious—what they are not or cannot be can engulf them. Schoenberg has been asked to be something that we have not asked of van Gogh, or Giacometti, or Jackson Pollock, or James Joyce, or Vladimir Nabokov. He has been described as "The Way." For this reason the passage of time may help Schoenberg. As his works are played more frequently, his historical position will perhaps come to seem far less important than the actual pieces of music he brought into being.

The writings about him in our time have been formed in a context in which familiarity with his "meaning" outdistanced familiarity with his work. And the "meaning" of Schoenberg to those who sided with him or against him has always seemed to center on

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

his historical influence. In listening to him one seems to be always asking oneself—"what if *all* music from now on were like this?" One is face to face with all the "harm" this music has done, with all that it is *not*. I believe that this is one of the reasons it is difficult to hear it. To be sure, this tendency has its origin in Schoenberg himself (much as he also resisted it) and also in the circle of the admirers who surrounded him during his lifetime and advocated for him after his death. And the history of this period in music would have been different if, instead of emphasizing the differences in their musical philosophies, Stravinsky and Schoenberg had become allies. We are too close to the twentieth century to see what is universal in it. We focus too closely on what gave rise to this music. Perhaps it is only of incidental importance that Schoenberg was a 20th-century figure and it is ultimately truer to say that music itself had to produce a Schoenberg, not in order to convey the spirit of the twentieth century, but simply to convey an aspect of the human heart and mind. Webern was fond of paraphrasing Goethe's notion that "man is only the vessel into which is poured what 'nature in general' wants to express." He recalled that when Schoenberg was called up into the army, an officer asked him if by any chance he was the composer. Schoenberg answered: "Yes—nobody else wanted to be, so I had to volunteer for it."

Bernstein's discussion seemed to presuppose that Schoenberg had taken a wrong turn somewhere and ended up too far from where he should have been. He talked about the music in terms of what it harked back to, or reminded him of. This is what we do with the music and art of cultures foreign to our own when we first encounter them. But the interesting issue—and one future listeners may find easier to face—is what this music *is*: not "where did he take a wrong turn in the path?" but where did his journey take him? What do we perceive—and where are we—when we truly hear his "wrong" notes as exactly the right ones?

—Allen Shawn

Allen Shawn, author of the book *Arnold Schoenberg's Journey*, grew up in New York City and currently lives in Vermont, where he is on the faculty of Bennington College. Mr. Shawn started composing music at age ten and has produced a large catalogue of orchestral, chamber, and piano works, as well as music for ballet, theater, and film. He also performs frequently as a pianist and has contributed articles to *The Atlantic Monthly*.

Restore Your Dream

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

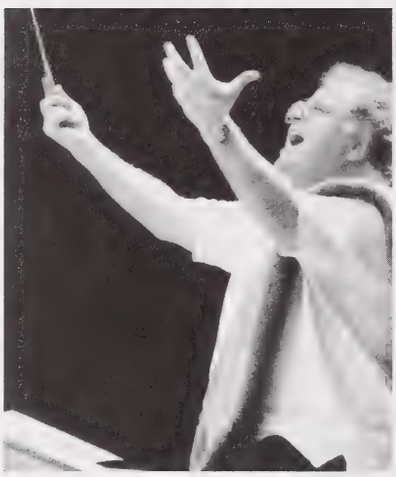
Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chai

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chai

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
○On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

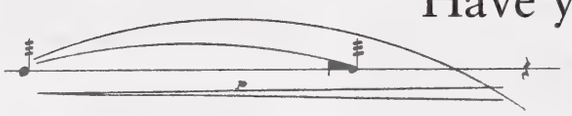
Thursday, February 16, at 8
Friday, February 17, at 1:30
Saturday, February 18, at 8
Tuesday, February 21, at 8

JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM

Five Pieces for Orchestra, Opus 16

Vorgefühle [Premonitions]
Vergangenes [The Past]
Sommermorgen an einem See (Farben)
[Summer Morning by a Lake (Colors)]
Peripetia
Das obligate Rezitative
[The Obbligato Recitative]



Have you taken ***note***

of our **Symphony Café** recently?

- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

We look forward to the pleasure of your company!

Variations for Orchestra, Opus 31

Introduction. Mässig, ruhig [Moderate, calm]
Theme. Molto moderato
Var. I. Moderato
Var. II. Langsam [Slowly]
Var. III. Mässig [Moderate]
Var. IV. Walzertempo [Waltz-tempo]
Var. V. Bewegt [With movement]
Var. VI. Andante
Var. VII. Langsam [Slowly]
Var. VIII. Sehr rasch [Very hurried]
Var. IX. L'istesso tempo aber etwas langsamer
[The same tempo, but somewhat slower]
Finale. Mässig schnell [Moderately fast]

INTERMISSION

Pelleas und Melisande, Opus 5, Symphonic poem
after Maeterlinck's drama

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:10 and the Friday-afternoon concert about 3:40.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Week 16

From the Music Director

I love "all-one-composer" programs, and I've done this with not just the classical composers you'd imagine. (In fact, I may well be the only conductor ever to have given an all-Berg program at Carnegie Hall!) This week's all-Schoenberg program is a real occasion, since, of course, a concert devoted entirely to his works doesn't happen very often. And there's the problem that in this case, too much has been said and written, and people haven't had enough opportunity to actually hear the music live—so I'll be reasonably brief with my words here.

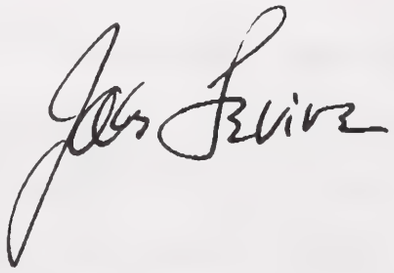
The Five Pieces for Orchestra with which we begin this concert is a relatively undisputed masterpiece. I first conducted these pieces in 1967 and by now I can no longer remember why I found them so difficult. Over the years of restudying and performing them, they've become a more and more indispensable part of my

repertoire, like *The Rite of Spring* and the Music for Strings, Percussion, and Celesta. These pieces have phenomenal contrast and full-scale expression, and I think if you listen, you will discover some of the reasons why this work matters to me so much.

The Variations for Orchestra, on the other hand, takes most people more time to really grasp. It is a very sophisticated piece of work, but extremely fun to play and to listen to if one avoids the mistake of fighting it on first hearing. Finally over the last ten years it has been played more and more, and been received more and more enthusiastically by the audiences that have a chance to hear it. It's an amazing set of highly contrasting variations with an overall character rather like a divertimento in style and tone. Perhaps this piece is one of Schoenberg's few that take more hearings and more exposure to really become familiar enough with it; I still find that my own comprehension of everything in it grows very noticeably from one performance to the next.

On the second half of the concert we go to Schoenberg's stunning tone poem based on Maeterlinck's *Pelléas et Mélisande*, the play that also inspired a number of other composers, including Debussy, who produced his extraordinary operatic masterpiece. It will be clear in the present context that *Pelleas und Melisande* is as much a Schoenberg work—in its density of thought, structure, thematic content, and expression—as the two other pieces on the first half of the concert, but it is in various ways easier to follow than those works are. Several years later, Schoenberg would incorporate the emotional and structural content of a classical symphony into his single-movement Chamber Symphony No. 1. Here, in *Pelleas und Melisande*, he incorporates the emotional and structural content of a classical symphony into a very large canvas—a big tone poem in the manner of Liszt and Strauss.

Taken all together, the three masterpieces on this program come as real representations of three fairly distinct phases in Schoenberg's work, with *Pelleas und Melisande* following from the chromatic and harmonic language of *Gurrelieder* and *Verklärte Nacht*; the Five Pieces coming from the middle period that also produced, for example, *Pierrot Lunaire* and *Erwartung*, when he was working at white heat in a musical language that gave him what he needed as he was seeking a way to structure a new technique and idea of composition; and the Variations being a significant work from the period of the realization of that idea. I hope you'll have an exciting time hearing these pieces in close proximity to one another, and that you'll get a glimpse of why my colleagues and I find them to be such extraordinary music.



Arnold Schoenberg
Five Pieces for Orchestra, Opus 16
Variations for Orchestra, Opus 31
Pelleas und Melisande, Opus 5

Arnold Franz Walter Schönberg, who spelled his name Schoenberg after settling in the United States in 1934, was born in Vienna on September 13, 1874, and died in Brentwood, California, on July 13, 1951. He composed the Five Pieces for Orchestra at Steinkirchen, Lower Austria, in June-August 1909. The first, second, and fourth pieces were first heard in an arrangement of disputed authorship (Erwin Stein or Anton von Webern?) for two pianos, eight hands, in Berlin on February 4, 1912. Sir Henry J. Wood conducted the first complete orchestral performance on September 3, 1912, at a Promenade Concert in London. With Frederick Stock conducting, the Chicago Symphony gave the first American performance on October 31, 1913. Schoenberg slightly revised the score in 1922, and in September 1949 reduced the score in the hope of making it more practical for orchestras, but in fact eliminating only six instruments. The original version is used at these concerts. Karl Muck introduced the Five Pieces to the repertoire of the Boston Symphony Orchestra in December 1914, after which they were not heard here again until Richard Burgin conducted them in February/March 1958. Michael Tilson Thomas led performances of the 1922 revision in Boston, Providence, and Cambridge in March 1970, repeated the work in Boston the following October and November, and led it on tour with the orchestra to Washington, D.C., New York City, Germany, and Rome in spring 1971. Seiji Ozawa led performances of the 1949 version in Boston, Baltimore, and Hartford in October 1982; Simon Rattle led the original version here in March 1987, and James Levine conducted the original version in the BSO's most recent performances, in October 2004. The original score calls for three flutes and piccolo (third flute doubling second piccolo), two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, tam-tam, cymbals, bass drum, triangle, harp, celesta, and strings.

The distance from 1903 to 1928, from the year of *Pelleas und Melisande* to that of the Variations for Orchestra, is immense. Few composers traveled as far in twenty-five years: Beethoven, going from the Opus 18 quartets to the *Great Fugue*, is one. But paradoxically Schoenberg's six-year journey from *Pelleas* to the Five Pieces for Orchestra is even longer. By 1909 he had not only entered a new world but had helped to *make* a new world: the face of music would not be the same again.

I was lucky in that the first piece by Schoenberg I heard was *Pierrot Lunaire*, and doubly lucky in that I understood German and that my hungry, impressionable, sixteen-year-old self could make direct contact with that loony (literally), over-the-top work. Lucky because that broadcast of the composer's own fevered, moonstruck, and incomparably atmospheric recording instantly and ineradicably established for me that Schoenberg was first and foremost an inventor of hot, unsettlingly expressive music. A few years later there came the opportunity to sing in the chorus when Dimitri Mitropoulos conducted *A Survivor from Warsaw* with the New York Philharmonic-Symphony, an experience that powerfully reinforced my sense of the primacy of expressive, dramatic, and pictorial values in Schoenberg's music.

Pelleas and Melisande and the Five Pieces perfectly exemplify the hyper-emotional,

"Anything for a quiet life" by Frederic Remington generously provided by Frederic Remington Art Museum, Ogdensburg, New York, www.fredericremington.org.

Anything for a quiet life.

The Trusts and Estates Group at Davis Malm works hard to put your mind at ease. For more information or a copy of our Estate Planning Guide, please contact Marjorie Suisman at 617-367-2500 or msuisman@davismalm.com.

DAVIS MALM & D'AGOSTINE P.C.

ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

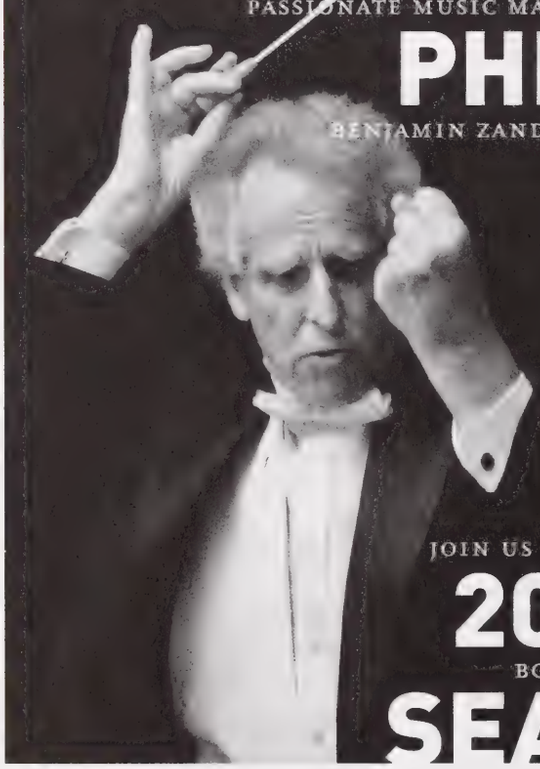
ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

BOSTON

PASSIONATE MUSIC MAKING WITHOUT BOUNDARIES

PHILHARMONIC

BENJAMIN ZANDER, CONDUCTOR



"Like a force of nature, Ben Zander moves people with his unbridled enthusiasm and lust for life."

—CLASSIC FM

JOIN US FOR THE

2005-2006

BOSTONPHIL.ORG 617.236.0999 X20

SEASON

hyper-expressive Schoenberg. The Variations, Opus 31, come from another compartment of his hyperactive, wildly fertile mind. They are not fraught; rather, they are all about exploration, invention, elegance. A possible, perhaps helpful parallel: Brahms's First Piano Concerto and the Variations on a Theme by Haydn. We can also find a certain element of show-off, of sheer delight in compositional virtuosity, much as we can in the Brahms Haydn Variations and, for that matter, in lots of Bach, who is a big presence in the Variations. It's a cool piece, in both senses, and, making quite different demands on us, it offers a perfectly placed change of atmosphere between Opus 16 and *Pelleas*.

* * * * *

And now to begin. In 1908, Richard Strauss, then conductor of the Berlin Court Orchestra, encouraged Schoenberg to send him some "not too long" pieces to look at. It was a year before Schoenberg took Strauss up on his offer and sent him the Five Pieces, writing that he had "tremendous confidence in them, especially with respect to sonority and atmosphere. And that is all they are about—absolutely not symphonic, completely the opposite, no architecture, no structure. Only a kaleidoscopic changing of colors, rhythms, and moods." He admitted their difficulty for the performers but by way of compensation emphasized, even slightly exaggerated, their brevity. It is not by chance that the longest of them is the one titled *Things Past.* How bewilderingly compressed they must have seemed to the composer of *Ein Heldenleben*!

In the event, Strauss turned the Five Pieces down, fearing to offer them to the conservative Berlin audience. Schoenberg had to wait three years for a performance, one he could not even hear since no one had told him it was happening and he could not manage a trip to London at almost no notice. London hissed, Chicago and Boston were a little giggly but on the whole polite—"It was as it should have been in Boston," wrote Philip Hale in the *Herald*—but in Paris there were fisticuffs. Interestingly in the light of Strauss's nervousness, Berlin and also Leipzig were the two cities where the Five Pieces enjoyed their first clear success, which is how Wilhelm Furtwängler, who conducted, found the courage to introduce Schoenberg's Variations for Orchestra with the Berlin Philharmonic six years later, though with less happy response.

Originally Schoenberg simply numbered the Five Pieces, but his publisher wanted titles. Schoenberg disliked that idea

> because the wonderful thing about music is that you can say everything so that those who know understand everything, and at the same time you haven't given away those secrets that you don't even admit to yourself.... Besides, the music has said whatever needed to be said.
>
> The titles I'll perhaps use don't give anything away.... Namely:
>
> I. Premonitions (everybody has those)
> II. Things Past (everybody has those too)
> III. Chord Colorations (technical)
> IV. Peripeteia (general enough, I suppose)
> V. The Obbligato (perhaps better 'worked out' or 'endless') Recitative.

Schoenberg changed his mind twice about the third piece. He first "detechnicalized" the title by changing it from "Chord Colorations" to "Colors"; then in the 1949 revision it appears as "Summer Morning by a Lake (Colors)," a description this crypto-Romantic had used all along, even if only in private.

Premonitions—They hit suddenly, out of nowhere: a three-note figure in dotted rhythm, simultaneously rising (muted cellos and oboes) and falling (clarinets), a rapid downward tumbling (bassoons and contrabassoon). These few sounds crash into silence as though into a wall. The reaction is alarm, confusion—quicker scurries, trills, the sputter of a stopped horn. Another silence. Then brooding, probing of these ideas. Silence is replaced by the nightmare persistence of a single chord for 103 measures, through

NEW ENGLAND CONSERVATORY

Così fan tutte

fully staged opera with orchestra, John Greer, conductor
Patricia-Maria Weinmann, director
March 11 and 12, Cutler Majestic Theatre, Boston
1-800-233-3123, www.telecharge.com

Mozart "Gran Partita" celebration February 28
afternoon panel with Mozart experts is followed by
evening concert in NEC's Jordan Hall led by
former BSO horn player Richard Mackey of the NEC faculty

Donald Palma coaches the NEC Chamber Orchestra in a
Mozart Sinfonia concertante on each of their spring concerts
in NEC's Jordan Hall, March 1, April 10

Piano Honors Concert devoted to Mozart April 30, NEC's Jordan Hall

chamber and solo works by Mozart
appear on NEC concerts by NEC faculty and students
April 3 and 13, May 23

MOZART

1756–2006

Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

a gigantic crescendo, and to the mad ending, crescendo and decrescendo at the same time. We are immediately reminded that the overwrought and the thin-skinned are worlds in which Schoenberg is absolute master.

Themes and sounds here are like characters in a play, moving across the stage at bewildering speed. Some of the sounds themselves are novel, for example the fluttertongue for tuba (first used here) and the trombone glissandos (introduced a few years earlier in *Pelleas und Melisande*). And that persistent 103-bar chord? It consists of a D and an A, the skeleton of D major or minor, with a dissonant C-sharp added. Obviously this is not an unambiguous Mozartian D major, nor the more highly colored D minor/major of Schoenberg's own *Transfigured Night*, not even the more fluid D minor of his First String Quartet. Still, D is the magnet, the tonal center, the destination for harmonies and melodies.

A painting by Schoenberg (date unknown)

Things Past—As though to consolidate the orientation toward D, Schoenberg immediately lays down a harmonic foundation of D and A, against which a single cello, muted, plays a poignant phrase from the world of D minor. This is a loving look at the world Schoenberg was moving away from, but with which he never made a complete break and which he never ceased to love.

Summer Morning by a Lake (Colors)—The musical events in *Premonitions* go by at frightening speed, but *Colors* is equally disorienting by seeming hardly to move at all. But this is a beguiling sort of disorientation, and it is easy to be drawn into the magic of stillness. Very soft chords sway slowly back and forth, their colors overlapping, instrumental entrances as unmarked as possible: listeners should only notice that the color has changed. The piece is carefully and subtly shaped, making a great crescendo from *ppp* to *mp*, with quicker notes appearing at this "dynamic climax." Schoenberg invented a whole new world of sound here. The lake's surface is still, but the waters are full of mystery and motion. Schoenberg did not mind telling his friends that the little three-note blips on the harp represent fish breaking the surface for a moment.

Peripeteia—The word, a technical term in Greek drama, means a sudden reversal of fortunes. Perhaps this tumultuous piece is the realization of the *Premonitions*. Even the D tonality is the same. The first three measures—a rapidly climbing woodwind figure, a dissonant chord for low strings, a trumpet and trombone scream that spreads outward like a fan being opened—give all the material. The closing gesture, which I shall not describe, is a shocker.

The Obbligato Recitative—*Recitativo obbligato* or *Récitatif obligé* was an 18th-century term for an operatic recitative in which the orchestra "has independent passages of a violent or pathetic character" (The New Grove Dictionary of Music and Musicians). I don't know whether Schoenberg knew that, but violence and pathos are certainly part of

© 2005-LIFE CARE CENTERS OF AMERICA

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

UBS 2005. All rights reserved. Photo by Michael Lutch.

© 2005 Delta Air Lines, Inc.
ALL THE
WORLD'S A STAGE
LOWER FARES
DELTA.COM
Delta
SKYTEAM
good goes around
Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com

EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

the vocabulary here. The discourse takes the form of an "endless" melody that makes its way through the orchestra from instrument to instrument with neither symmetry nor repetition, just continuously unfolding form.

Recitative is the prose of opera, and many years after composing the Five Pieces Schoenberg wrote:

> Great art must proceed to precision and beauty. It presupposes the alert mind of an educated listener who, in a single act of thinking, includes with every concept all associations pertaining to the complex. This enables a musician to write for upper-class minds, doing not only what grammar and idiom require, but in all respects lending to every sentence the full pregnancy of meaning of a maxim, a proverb, an aphorism. This is what musical prose should be—a direct and straightforward presentation of ideas, without patchwork, without padding and empty repetition.

The Five Pieces are the realization of this ideal.

* * * * *

The Variations for Orchestra originated in sketches Schoenberg made for an orchestral Passacaglia in March 1920. He began real work on the piece on May 2, 1926, rapidly wrote about three-quarters of the score, but laid it aside until June 1928. In an issue of a mock newsletter, the "Universal Artrud Journal" (named for his publisher, himself, and his wife, Gertrud or Trude), dated September 22, 1928, he reports from Roquebrune, Cap-Martin, France, that "the well-known tennis beginner AS has just, that is on 21 September, successfully completed the score of a quarter-hour-long work, Variations for Orchestra. Both opponents and friends of his music are of the opinion that this work will be just as beautiful as all his others. The premiere will take place in Berlin at the beginning of December under Furtwängler at the Philharmonic concerts." Furtwängler, having heard from Schoenberg's student Erwin Stein that a major orchestral composition was in the works, had written to inquire about it, and that was the stimulus for Schoenberg to finish the piece. The date of the first performance was December 2, 1928. Leopold Stokowski and the Philadelphia Orchestra introduced the Variations in America on October 18, 1929. Richard Burgin introduced the work to Boston Symphony audiences in April 1962, subsequent BSO performances all being given by Erich Leinsdorf, in March 1969 (in Boston, Atlanta, Fort Lauderdale, and Miami Beach), February 1971 (Boston and New York), and November/December 1980 (Boston). The score calls for four flutes (third and fourth doubling piccolo), three oboes, English horn (doubling oboe), three clarinets, E-flat clarinet (doubling clarinet), bass clarinet, three bassoons, contrabassoon (doubling bassoon), four horns, three trumpets, four trombones, bass tuba, harp, celesta, mandolin, timpani, cymbals, bass drum, snare drum, tam-tam, triangle, tambourine, glockenspiel, xylophone, flexatone, and strings. Schoenberg slightly underestimated the length of the Variations: something like twenty to twenty-one minutes is about right.

The Opus 31 Variations are in direct line of descent from the Brahms Haydn Variations, Dvořák Symphonic Variations, and the Reger sets on themes by Hiller and Mozart. (I don't know whether Schoenberg knew Elgar's *Enigma.*) It does not immediately sound like any of those pieces, though with each year that passes, with each performance that gets beyond "well, we got most of the notes anyway" all the way through to the music, we hear Schoenberg's ties to Brahms and his other forefathers more and more clearly. Let us say that these Variations connect to the structural intelligence of Brahms, Elgar's virtuoso orchestral style, and Reger's delight in contrapuntal derring-

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephan Leigh JEWELERS Quincy, MA

LEXUS

do. A test of a good performance is the degree to which Schoenberg's expressive lyricism and his wit are made manifest.

When Schoenberg began the Variations for Orchestra, he had just moved to Berlin, where he had already spent some productive years at the beginning of the century. His most recent move, occasioned by the invitation to succeed Busoni as Professor of Composition at the Prussian Academy of the Arts, inaugurated the happiest period of his life. Berlin was the liveliest city in Europe for music and theater, and Schoenberg had challenging students, congenial colleagues, and good friends. After his first wife's death in 1923, he had entered upon an exciting and fulfilling second marriage. As for political context, while he was aware of Hitler and had warned his friend Wassily Kandinsky about him as early as 1923 and had himself felt the sting of Austrian anti-Semitism, he was, heaven knows, not alone in being so entranced with the cultural vitality of the Weimar Republic as not to notice—perhaps choose not to notice—its fatal political weakness.

Schoenberg, his second wife Gertrud, and their dog Witz, c.1928

In the last few years Schoenberg had also made exciting discoveries about composition. At some point—the blame is often put on *Tristan und Isolde*—music, some music anyway, had begun to slip from its tonal mooring. Schoenberg wrote his most exciting music while thus adrift—the Five Pieces for Orchestra, the monodrama *Erwartung* ("Expectation"), and *Pierrot Lunaire*; nonetheless, he burned to find a unifying principle to put in the place of what seemed to be the ever-weakening magnetic power of tonality. Coherence, order, unity: these were of primary importance to Schoenberg, always.

In the eight years before World War I, Schoenberg had been astonishingly fertile. Besides the works just mentioned he had completed *Gurrelieder* and written two string quartets, the Chamber Symphony No. 1, two sets of piano pieces, the opera *Die glückliche Hand* ("The Lucky Touch"), and a number of songs including the cycle *Das Buch der hängenden Gärten* ("The Book of the Hanging Gardens"). He had also written *Harmonielehre*, an immense speculative treatise that is so much more than what its unassuming title suggests. It is an amazing harvest.

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

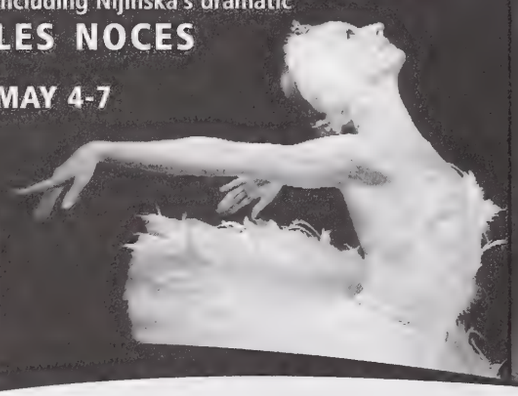
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by

WCVB-TV Boston
Television Partner

Delta
delta.com
is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

Then he had fallen almost silent. The disruptions of the war provide an external explanation, but below the level of consciousness he was planning, inventing. By 1923 he had formulated an organizing principle which he cumbersomely called Method of Composing with Twelve Notes Related Only to One Another. More colloquially it is called the Twelve-Note (or Twelve-Tone) Method, or Serialism. To put it with catastrophic brevity, the composer relates the choice of pitches in a composition to a particular ordering of the twelve notes of our scale, the ordering being specifically chosen for the composition in question. What is important to understand is that this is a compositional technique: it is *not* a style, a manner, a tone of voice, a sound, a commitment to any one specific expressive effect or language.

Schoenberg was convinced his invention would come to dominate Western music. He was wrong, it did not take over, and I imagine it will be perceived as an eccentric and fascinating byway in 20th-century music. It surely generated an impressive and treasurable collection of diverse masterpieces, some reaching out to their listeners, some antagonistic, some easily approached, some difficult, large, small, cool, expressive, ironic, fervent, spiky, sensuous, thick, delicate, languorous, athletic. But twelve-note masterpieces we have, and Schoenberg's Variations for Orchestra is one.

And so to the music.

Here is the ground plan: Introduction—Theme—Nine Variations—Finale.

Introduction (Moderate, calm): The first sounds are mysterious—tremolandos, slow trills, ostinatos, disembodied harmonies—but from this luminous mist there emerges a pattern of intervals, of melodic fragments. This is a gathering of the building blocks from which the theme will be made. Or, paradoxically, you could think of this as development or even something like a variation of the as yet unstated theme.* A *fortissimo* climax is abruptly cut off, and from the silence there emerges something we have heard in other music, the notes—here pronounced softly by a trombone—that spell the name of BACH in German musical notation (B-flat, A, C, B-natural). The introduction ends much as it began.

Theme (Molto moderato): An expressive melody—Schoenberg marks it "tender"—is begun by the cellos and completed by the violins. This also gives us the particular

*A parallel example that comes to mind: the beginning of Rachmaninoff's Rhapsody on a Theme of Paganini. Both Rachmaninoff and Schoenberg would be horrified to be thus yoked.

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

New England String Ensemble

FEDERICO CORTESE, CONDUCTOR

NESE Virtuosi

Friday, March 3, 2006 7:30pm
West Parish Church, Andover

Saturday, March 4, 2006 7:30pm
First Church, Boston

Special guest: ***cellist Leslie Parnas***

Gioacchino Rossini	Duetto in D for Cello and Double Bass
Anton Arensky	Quartet in A minor, op.35
Johannes Brahms	Sextet in Bb

"One of the outstanding and accomplished cellists of our time."
—Pablo Casals

781-224-1117 www.newenglandstringensemble.org

ordering of the twelve notes—called the series or the row—that Schoenberg has chosen for this work. More precisely, it gives us the series in four versions. You can stand a tune on its head, substituting a downward interval for each upward one in the original, and vice versa; you can play it backwards; you can do both at the same time. Nothing to be alarmed at here: the great Renaissance masters do this, as do Bach, Mozart, and Beethoven. Schoenberg used to hold up his hat in class, turn it over, display it from this side and that, showing that it remained always the same hat. What I have said here about the row is extra information. Schoenberg doesn't want you counting to twelve: he only wants you to enjoy his poignant, sighing melody. He harmonizes the theme with soft woodwinds, harp, and horn.

At Baden-Baden in 1930

Variation 1 (Moderato): The theme is in the bass with wide spaces between phrases, and it is accompanied by fragments of itself on higher instruments. Ideas are passed from hand to hand so that the effect is that of a mosaic or kaleidoscope.

Variation 2 (Slow): In the Variations Schoenberg sometimes writes in a full and rich (Brahmsian?) orchestral style and sometimes as though he were composing chamber music. Up to now the piece has been "tuttistic," but this variation is in a sweet (Schoenberg's word) chamber-musical texture for woodwinds, horn, trombone, and three solo strings. The musical conversation is all canons and imitations, and toward the end the trombone again plays BACH.

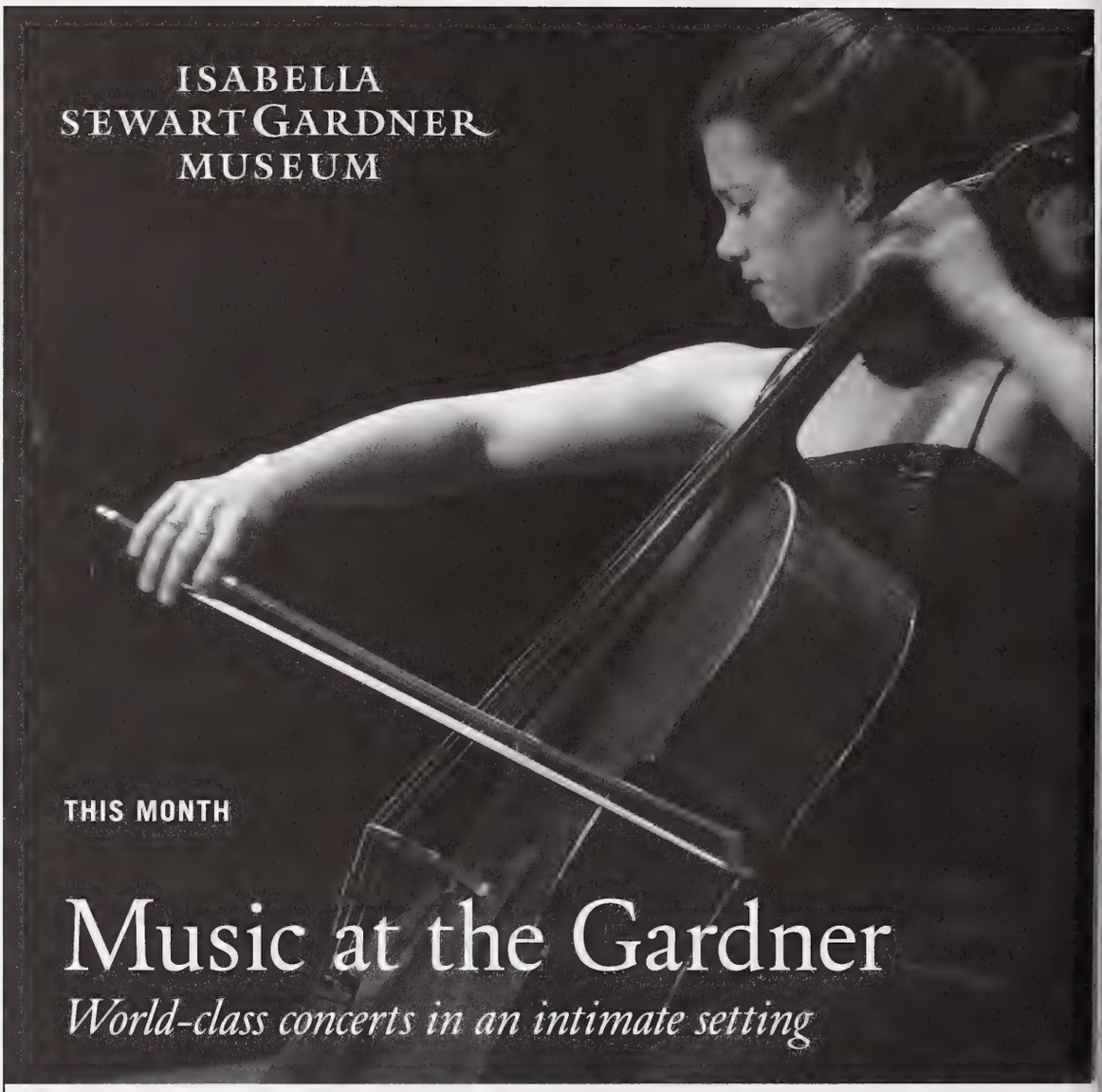
Variation 3 (Moderate): Forceful music for full orchestra again, and here is your chance to hear the flexatone's sharp, metallic accent—six notes' worth at the end.

Variation 4 (Waltz tempo): Eugene Lehner, for many years a Boston Symphony violist, had been a member of the Kolisch Quartet, which had studied the music of Schoenberg, Webern, and Berg with those composers. Whenever Lehner coached students in this repertory he exhorted them: "Find the waltz!" Here that is easy: not *exactly* oom-pah-pah, but not far from it either. Flute and solo viola lead off with the tune, while harp, celesta, mandolin, and tambourine dish up a delicious accompaniment. This accompaniment is in fact the theme—a characteristic bit of witty Schoenbergian paradox.

Variation 5 (Moving): Big tutti sounds, almost obsessively stuck on the minor second, which is the interval between the last two notes of the theme and also the one that dominates BACH. The theme is in the bass.

Variation 6 (Andante): Chamber music again. One of three solo cellos carries the theme, but it is so broken up into two-note fragments that it is quite hard to spot. Woodwinds spin a busy texture, sometimes legato and *dolce*, sometimes in little staccato splatters. It was in the middle of this variation that Schoenberg, having mislaid his sketch, stopped work on the piece in 1926.

Variation 7 (Slow): Now the theme has risen to the top of the orchestra, where it is played by piccolo and glockenspiel, and at the same time in dressed-up form by celesta and solo violin. The accompaniment is rich and multi-faceted, its most striking feature being an ornate melody, *pianissimo* and "tender," for bassoon. Almost the entire variation is *pianissimo* or less. Here we encounter Schoenberg's coloristic imagination at its most original and fantastical. Of this variation he said in a 1932 radio talk: "I hope that perhaps one day these sounds will be found beautiful."



THIS MONTH

Music at the Gardner

World-class concerts in an intimate setting

February 5, 1:30pm
Philippe Castagner, tenor
Ken Noda, piano
Schubert: Die Schöne Müllerin

February 12, 1:30pm
Jupiter String Quartet
Dutilleux: Ainsi la nuit
Schubert: "Death and the Maiden", D. 810

February 19, 1:30pm
Gardner Chamber Ensemble
Paula Robison, director and flute
The Great Vivaldi

February 26, 1:30pm
Seymour Lipkin, piano
Beethoven's Great Variations

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

Variation 8 (Very quick): Four oboes and four bassoons treat the theme, the rest of the orchestra adding a tremendously energetic accompaniment. It is over in a trice.

Variation 9 (The same tempo, but a little slower): More canons, high color, and a sense that this is somehow transitional, as indeed it is.

Finale: This accounts for about one quarter of the entire work. Schoenberg begins by bringing back the mysterious sounds of the Introduction, but quickly moves into a more defined music. This finale is a small multi-movement work in itself, beginning moderately fast, going on to a playful *grazioso*, speeding into a section marked "much faster," then into presto. BACH becomes ever more prominent. After a further acceleration, Schoenberg holds everything back for six measures of Adagio in *pianissimo* ecstasy, after which just a few seconds of very quick music propel the Variations to a forceful close.

* * * * *

Schoenberg began the composition of Pelleas und Melisande *on July 4, 1902, and completed the score on February 28, 1903. He revised details of orchestration and dynamics in 1913 and again in 1918. A plan to reshape and reorchestrate the work as a ballet score in 1947 was not realized, though it has several times been so used in its original form. Schoenberg conducted the first performance on January 25, 1905, at a concert of the Vienna Society of Creative Musicians, an organization he and his brother-in-law, the composer and conductor Alexander von Zemlinsky, had founded the year before. The first American performance was given on November 18, 1915, by the New York Philharmonic, Josef Stransky conducting. Schoenberg himself led the first Boston Symphony performances, on January 11, 1934, in Cambridge, and then on March 16-17, 1934, at Symphony Hall (scheduled performances on January 12-13 in Boston having been cancelled when he became ill). The BSO has played the work on only two occasions since then, under Vladimir Ashkenazy in March 1992 and with Roberto Abbado conducting in November 2001. The score calls for three flutes and piccolo (third flute also doubling as second piccolo), three oboes and English horn (third oboe also doubling as second English horn), three clarinets plus E-flat clarinet and bass clarinet (third clarinet also doubling as second bass clarinet), three bassoons and contrabassoon, eight horns, four trumpets, five trombones including alto and bass, contrabass tuba, timpani, triangle, cymbals, bass drum, large field drum, tam-tam, glockenspiel, two harps, and strings.*

The story of *Pelléas et Mélisande* is akin to that of Tristan and Isolde: two people are helplessly caught in the maelstrom of love, although one of them is married. Golaud, grandson of Arkel, the ancient and blind king of Allemonde, is lost in the woods after hunting. There he finds Mélisande, an unaccountable, inarticulate young woman of noble birth, marries her, and brings her home. She and Golaud's young half-brother Pelléas fall—inarticulately—in love. Golaud kills Pelléas, and Mélisande dies in childbirth, leaving her husband still frantic to understand what he is by nature unable to comprehend—he calls it "the truth"—about her and Pelléas.

Maurice Maeterlinck's play *Pelléas et Mélisande* was first produced at the Théâtre d'Art in Paris in 1893. Maeterlinck, born in Ghent, Belgium, in 1862, had been a literary celebrity since 1889 when the influential critic Octave Mirbeau declared his first play, *La Princesse Maleine*, to be better than Shakespeare. Claude Debussy was in the audience at the premiere of *Pelléas* and quickly moved to secure the musical rights. Neither composer nor poet imagined that it would take until 1902 for the opera to be completed, mainly because Debussy had trouble exorcising the stubborn presence of

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

Richard Wagner; nor that they would be embroiled for years in rancorous quarrels because Maeterlinck had taken it for granted that his mistress, Georgette Leblanc, would be the first Mélisande, while Debussy was sure—and, in the event, right—that he had found the ideal singing actress for the part in the Scottish-American soprano Mary Garden.

By the time Debussy's opera was produced, another *Pelléas* composition had seen the light of day, namely the incidental music that Gabriel Fauré provided for a distinguished 1898 production in London. A little later, in 1905, Jean Sibelius wrote incidental music for a Swedish-language staging in Helsinki.*

Maurice Maeterlinck (1862-1949)

In December 1901, Schoenberg had made the first of three escapes from Vienna to the more progressive and stimulating intellectual climate of Berlin, where the poet Ernst von Wolzogen had invited him to become part of his team in the formation of a new cabaret. That association proved more frustrating than rewarding, and Schoenberg, a new husband and father, found himself scrambling an income together as a copyist and orchestrator of other people's operettas. One of his copying jobs was the preparation of performance materials for Richard Strauss's cantata *Taillefer*, and that was how, in April 1902, he came to meet the immensely famous composer of *Don Juan*, *Death and Transfiguration*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and *Ein Heldenleben.*

Strauss, a generous colleague to composers whose music, for one reason or another, had a harder time making headway than his own, took the twenty-eight-year-old Schoenberg under his wing. Strauss got him a generous stipend from the Liszt Foundation and arranged for him to be added to the faculty of the Stern Conservatory, an appointment that initiated one of the most distinguished teaching careers in the history of Western music. He also gave Schoenberg a copy of Maeterlinck's *Pelléas* play, suggesting it would make a good opera. Debussy's *Pelléas*, a work for which Strauss never felt much sympathy, was produced for the first time in Paris that spring, and Strauss, principal conductor at the Imperial Court Opera in Berlin and in the thick of European operatic life, cannot have been unaware of that. What his motivation was in pointing Schoenberg in that direction in 1902 is not clear.

Nor does Schoenberg help us to understand what Strauss was up to either, and he also gets the chronology mixed up. Introducing a broadcast of his *Pelleas* tone poem in February 1950, he said: "I had first planned to convert *Pelléas et Mélisande* into an opera, but I gave up this plan, *though I did not know that Debussy was working on his opera at the same time* [emphasis added]. I still regret that I did not carry out my initial intention. It would have differed from Debussy's. I might have missed the wonderful perfume of

*In addition to the works already mentioned, Maeterlinck's play also inspired operas by Lili Boulanger, Paul Dukas (the great *Ariane et Barbe-Bleu*), Dimitri Mitropoulos, Sergei Rachmaninoff, and Alexander Tcherepnin, as well as an extensive set of sketches by Anton Webern; incidental music by Cyril Scott, Kurt Atterberg, Vincent d'Indy, Arthur Honegger, Engelbert Humperdinck, Anatol Liadov, and Bohuslav Martinů; and songs by Boulanger, Ernest Chausson, Jacques Ibert, Sergei Taneyev, and Alexander von Zemlinsky. This is to limit the list to the more famous names. Schoenberg himself came back to Maeterlinck in 1911 when he wrote *Herzgewächse* ("The Heart's Foliage"), a beautiful small composition for high soprano with harp, celesta, and harmonium.

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

the poem, but I might have made my characters more singing."* That Schoenberg, not a professional opera man and never much interested in French music, might have been unaware of Debussy's opera in 1902 is not absolutely out of the question. In any event, he chose to follow the Straussian road of the symphonic poem, one whose possibilities he had already explored in 1899 when he wrote his string sextet *Transfigured Night* as a musical interpretation of a poem by Richard Dehmel.

The first performance of *Pelleas und Melisande* went badly. For one thing, Schoenberg was a less than masterly conductor; Max Vancsa of the *Neue musikalische Presse* suggested that he would have done himself a favor by turning the stick over to Zemlinsky. Also the orchestra was resistant and began to cooperate only when Gustav Mahler made his presence felt at rehearsals, score in lap.

Also the audience had no clue as to what this forty-minute tone poem was all about: the program gave the bare-bones title, and that was all.† Vancsa observed that there can't have been a hundred people in the hall who had any idea who Pelleas and Melisande were, and not fifty who had seen or read the play. Finding much to praise in the work, he blamed Mahler, president of the Society of Creative Musicians under whose auspices the concert was presented, "for the suppression of the program in program music." With his own music Mahler, much like Strauss, constantly waffled between revealing and concealing the "program," usually coming down on the side of giving minimal information. (Of course his symphonies were not really program music as one would apply the term to Strauss's tone poems or to Schoenberg's *Pelleas.*) It is unlikely that Mahler issued orders to the Society. On the other hand Schoenberg and Zemlinsky were very much under Mahler's spell and would have been likely to go along with his no-details bias.

Reminiscing in 1949, Schoenberg wrote that "reviews were unusually violent and one of the critics suggested putting me in an asylum and keeping music paper out of my reach. Only six years later, under Oscar Fried's direction, [*Pelleas*] became a great success and since that time has not caused the anger of the audience."

In a 1948 article titled *Maturity* Schoenberg reflected on resistances to his early works which were not atonal or notably dissonant, and concluded that

> the true cause must be found in my tendency to endow every work with an extravagant abundance of musical themes. In the works of my first period this caused extension to a length that soon began to annoy me. It was of course the tendency of the Wagnerian and post-Wagnerian epoch. Recall the extension of symphonies by Bruckner and Mahler and other forms by Strauss, Reger, Debussy, Tchaikovsky, and many others. Much of this length was due to the technique of using numerous little-varied or even unvaried repetitions of short phrases.§ I became aware of the aesthetic inferiority of this technique when I composed the final section of... *Pelleas und Melisande*. In the greater part of that work, sequences made up a considerable contribution toward achieving the necessary expanse of the presentation, such as is required for easier understanding.

Like Brahms, one of the avatars from whose scores he learned his craft, Schoenberg always believed in giving his listeners plenty to attend to, and no question, "extravagant abundance," under which I would subsume the sometimes extreme rapidity of harmonic

*Neither in this broadcast introduction nor in a program note dated December 1949 does Schoenberg mention Strauss's role in the genesis of *Pelleas und Melisande*. As their music and their politics diverged after World War I, their friendship soured beyond redemption.

†Schoenberg's fair-copy autograph is a little more generous insofar as it does include the words "after the drama by Maurice Maeterlinck."

§I can't imagine what Debussy's name is doing in this lineup except that maybe the Pelleas association just caused his name to bubble up in Schoenberg's memory.—M.S.

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

February 10 & 12

Schumann	Piano Trio in D minor, Op. 63
Wyner	Tanz and Maissele for Clarinet, Violin, Cello and Piano (1981)
Mendelssohn	String Quintet in A major, Op. 18

March 24 & 26

Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

April 28 & 30

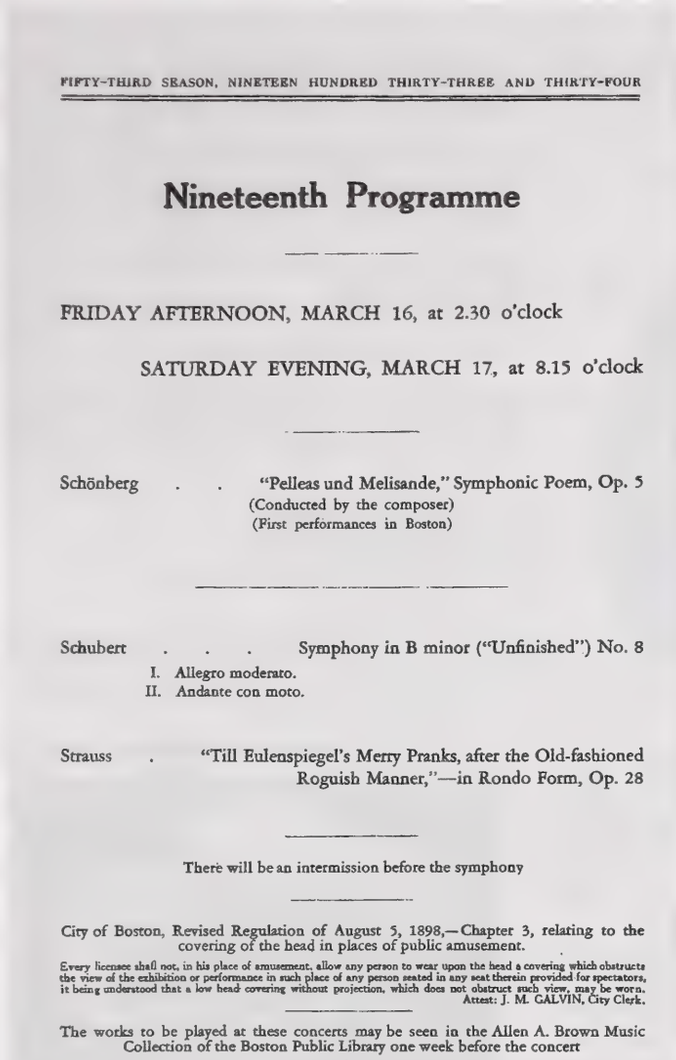
Ravel	Chanson madécasses
Mahler	Songs of a Wayfarer
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

motion, is a salient characteristic of the passionate, orchestrally imaginative, and sensuously beautiful *Pelleas und Melisande* score.

What is the musical language of this work? We sense the presence of Wagner, but it is not so much, as one might expect, the Wagner of *Tristan und Isolde* as the later, darker parts of *Götterdämmerung* and *Parsifal*. Strauss of course is here, but more in the master plan, in the very idea of composing such a piece, than in technical or expressive details. There is nearly no trace of Mahler, but then he is someone whom Schoenberg, for all his awe of him as a personality, began only later to appreciate *as a composer*. The Golaud music might bring Elgar to mind. As I said in connection with the Variations, I don't know whether Schoenberg knew any Elgar, and to the extent that there is an Elgar-Schoenberg connection one should perhaps attribute it to their shared Wagner/Brahms patrimony. The similarity here could also just be coincidence.



FIFTY-THIRD SEASON, NINETEEN HUNDRED THIRTY-THREE AND THIRTY-FOUR

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 16, at 2.30 o'clock

SATURDAY EVENING, MARCH 17, at 8.15 o'clock

Schönberg . . "Pelleas und Melisande," Symphonic Poem, Op. 5
(Conducted by the composer)
(First performances in Boston)

Schubert . . . Symphony in B minor ("Unfinished") No. 8
I. Allegro moderato.
II. Andante con moto.

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

877

From the first Boston performances of Schoenberg's "Pelleas und Melisande," in March 1934 with the composer conducting the BSO (Koussevitzky led the second half of the program)

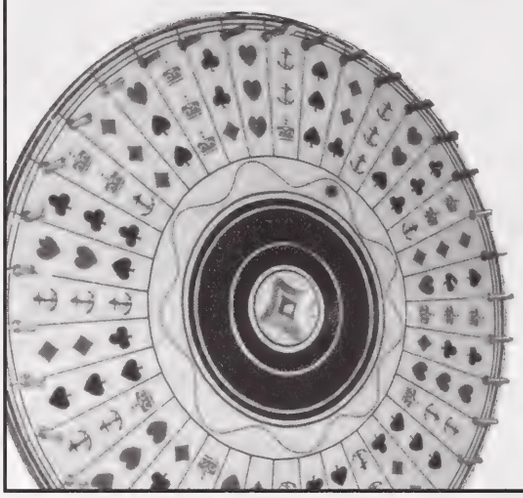
Really the most assertive voice here is Schoenberg's own already distinctive one. The sounds and gestures of *Pelleas* are extensions of those of *Transfigured Night* and, even more, *Gurrelieder.* Schoenberg's emotional range encompasses the passions—literally, too, in the sense of "suffering"—of Golaud and Pelleas and Melisande. He understands perfectly the disorienting darkness in which these inhabitants of Allemonde, not just the blind King Arkel, live.

About Schoenberg's remark that while he might have "missed the wonderful perfumes of the poem" his characters might have been "more singing" than Debussy's, it seems to me not that Schoenberg missed the perfumes but that he chose different ones. As for "more singing," I would not doubt that at all. What Debussy conveys perfectly and what Schoenberg ignores is the inarticulateness of Maeterlinck's characters, their near-mute reticence. Schoenberg's Pelleas and Melisande and Golaud: they sing! We are nothing but fortunate to have Schoenberg as well as Debussy—*and* Fauré and Sibelius—to illuminate Maeterlinck's drama for us.

Schoenberg's symphonic poem is a single movement. At the same time, as Alban Berg pointed out in the analysis he prepared in 1920 at the request of Schoenberg's publisher, Universal, we can also hear it as a four-movement but uninterrupted symphony with a

DERBY AND COMPANY

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.

Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

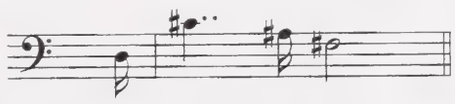
EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

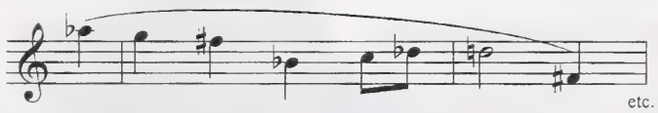
large sonata movement, a highly varied scherzo, a slow movement, and a finale most of which recapitulates earlier material, particularly from the first movement. That design of giving us a one-movement and a multi-movement work at the same time is one that Schoenberg would use again in the String Quartet No. 1 (1904-05) and the Chamber Symphony No. 1 (1906).

The comments that Schoenberg himself made about *Pelleas und Melisande* on various occasions throughout his life make it clear that he regarded the score both as program music and absolute music. In the description that follows, the words in quotation marks come from the liner note he wrote in 1949 for the first recording of the piece (original in English).

Schoenberg begins with brooding music in low instruments. Almost immediately there emerges a motif designed to represent fate:

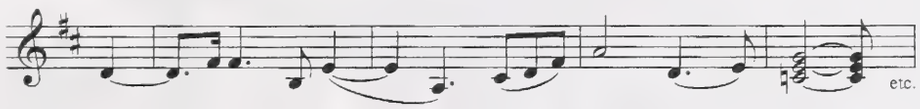


The three main characters are represented by musical themes in the manner of Wagnerian leitmotifs, but not as short. "Melisande, in her helplessness, is pictured by

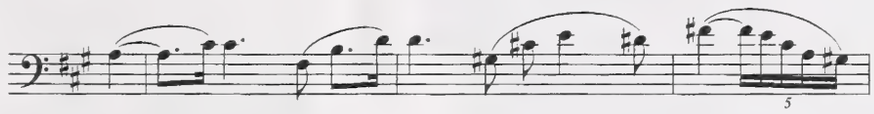


which undergoes many changes in response to various moods."

Here is Golaud, his theme first played by the horns.

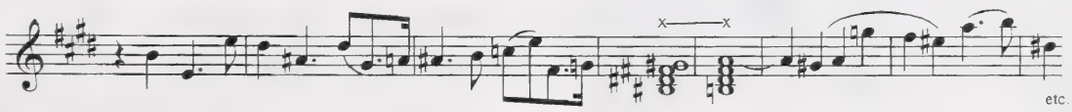


And here is one of the transformations of Golaud's theme:



or

The Melisande and Golaud themes are pushed to an impassioned climax. Then, with a sudden increase in speed, Pelleas enters, his theme "contrasted directly by [its] youthful and knightly character. The two harmonies x—x are [also] designed to represent 'destiny.'"



Another climax breaks off abruptly and the maybe-symphony's "scherzo" begins. Several times interrupted by contrasting episodes, it starts with the scene where Melisande, seated by a well, plays with her wedding ring, tossing it into the air and catching it, but then letting it fall into the water. At the same moment, in the woods, Golaud's horse

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

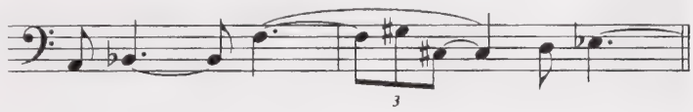
James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

stumbles and Golaud is thrown. Both events are vividly depicted. The dark music that follows represents Golaud's growing jealousy:.



Then, introduced by a harp glissando, comes the amazing music that sets before us the scene of Melisande leaning from her tower window, spilling her hair down to envelop Pelleas's face and hands as he stands below. Flutes, clarinets, and harps paint the scene; solo strings give us the love duet. Golaud intervenes, chiding Pelleas and Melisande for their childishness. The tempo again becomes very slow. This is the scene where Golaud, in wordless menace, takes Pelleas into the castle's frightening underground vaults: "A musical sound is produced which is remarkable in many respects; especially, because here, for the first time in musical literature, is used a hitherto unknown effect: a glissando of the trombone."

The strings in unison proclaim Golaud's jealousy, and then the symphonic slow movement begins. Most of this is a love scene. Schoenberg, describing the general plan of *Pelleas und Melisande* und remarking that he had "tried to mirror every detail...with

GOLDEN
CARE

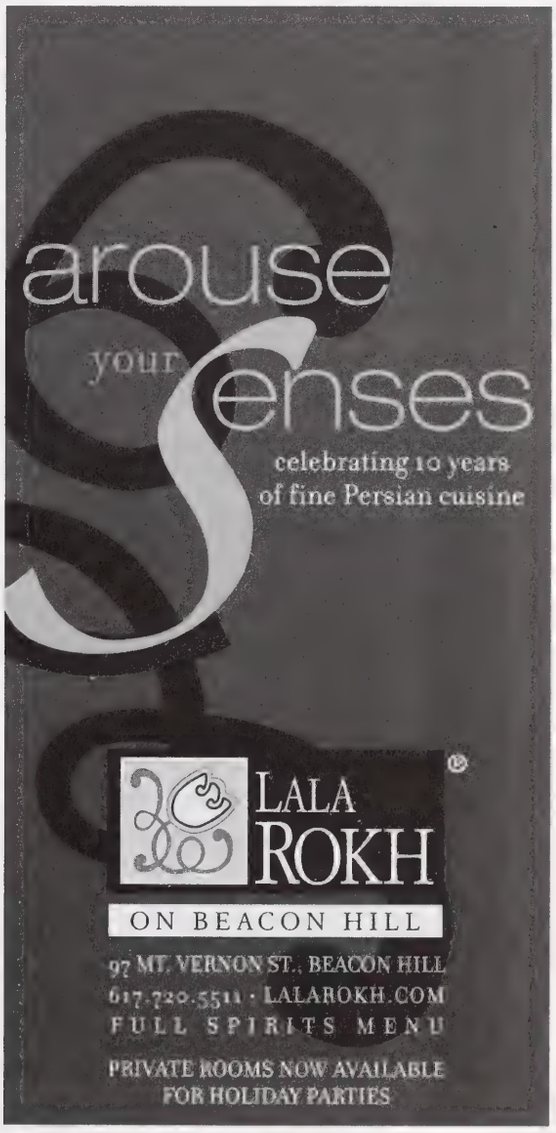
Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org



CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

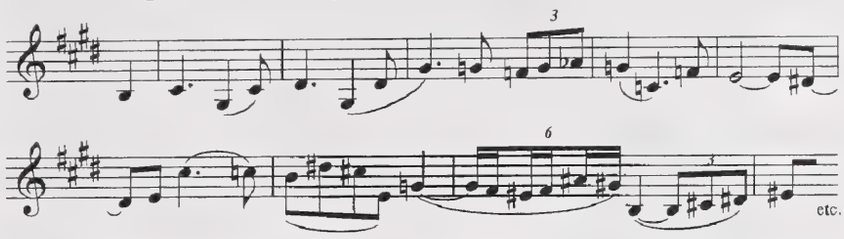
Audio Video DESIGN
- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

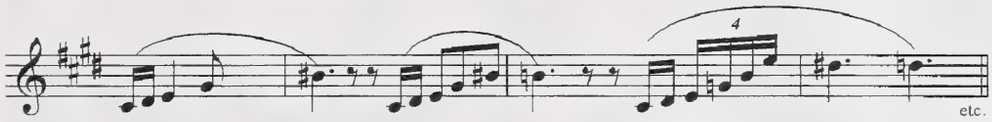
only a few omissions and slight changes in the order of the scenes," added: "Perhaps, as frequently happens in music, there is more space devoted to the love scenes."

"The love scene begins with a long melody:"

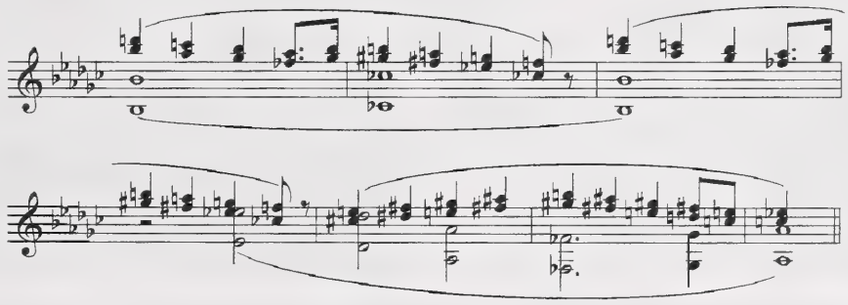


This is an extended and glorious movement, one of course in which the Pelleas and Melisande themes play a major part. It is broken off abruptly when Golaud slays Pelleas —thunderous percussion, Golaud's jealousy, the fragmenting of Pelleas's theme, the fate theme, silence.

We are now at the finale, and it begins with the brooding sounds that were the very first music we heard. There is a new theme for Melisande's death:



"The entrance of the servants as a premonition of the death of Melisande is mirrored by a chorale-like theme in the trumpet and trombone, combined with a counter-melody in the flutes and piccolos:"



Most of the finale, however, is recapitulation. Both musically and emotionally, Schoenberg's model is the Immolation Scene in *Götterdämmerung*. Through these musical reminders we re-experience the events even as Golaud re-experiences them, and as Melisande does with her fading consciousness. "Fate" and "Golaud" are the last thoughts that Schoenberg presents to us as this great tone poem makes its final transition from turmoil into silence.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

NICE PEOPLE – FINE MERCHANDISE
– OLD FASHIONED SERVICE –
AND THE BEST LOOKING
GOLDEN RETRIEVER YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON • 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

More . . .

The places to begin reading about Schoenberg are *Arnold Schoenberg's Journey* by Allen Shawn (Harvard University paperback), the brief but insightful *Arnold Schoenberg* by Charles Rosen (University of Chicago paperback), and *The New Grove Second Viennese School (Schoenberg, Webern, Berg)*, which brings together, from the 1980 edition of The New Grove Dictionary of Music and Musicians, the entries on Schoenberg by Oliver Neighbor, Webern by Paul Griffiths, and Berg by George Perle (Norton paperback). The 2001 edition of Grove has a somewhat revised version of Neighbor's essay on Schoenberg. The comprehensive website of the Schoenberg Institute in Vienna—www.Schoenberg.at—includes photographs, reproductions of Schoenberg's paintings, notes on the music, bibliographies, discographies, and more. Many of Schoenberg's own most important writings have been collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein (University of California paperback). *Arnold Schoenberg's Letters*, a collection of correspondance edited by Erwin Stein, is fascinating and indispensable (also University of California paperback). Geared more to specialists are *Schoenberg and his World*, a collection of essays on the composer edited by Walter Frisch (Princeton University paperback); Frisch's *The Early Works of Arnold Schoenberg, 1893-1908*, which includes extended treatment of *Pelleas und Melisande* (University of California paperback; Schoenberg's *Gurrelieder* and Chamber Symphony No. 1, coming up next week and the week after, respectively, in the Levine/BSO Beethoven/Schoenberg cycle, are also among the works discussed in this book), and Bryan R. Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press).

James Levine recorded the Five Pieces for Orchestra in 1986 with the Berlin Philharmonic (Deutsche Grammophon, with Webern's Six Pieces and Berg's Three Pieces). Other recordings of the Five Pieces include Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), Pierre Boulez's with the BBC Symphony (Sony Classical), Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca), Antál Dorati's with the London Symphony (Mercury Living Presence), Rafael Kubelik's with the Chicago Symphony (Mercury Living Presence), and Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI). Worth seeking are recordings of the Five Pieces led by Schoenberg's close collaborator Herrmann Scherchen with the Bavarian Radio Symphony Orchestra (from 1957, on Orfeo d'or) and Robert Craft's recording from the 1990s with the London Symphony Orchestra (Koch, but currently unlisted; Craft was also involved in Columbia's recording of the composer's complete catalog in the 1960s).

Recordings of the Variations for Orchestra include Pierre Boulez's with the BBC Symphony (Sony Classical), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), and Zubin Mehta's with the Los Angeles Philharmonic (London/Decca).

Recordings of *Pelleas und Melisande* include Eliahu Inbal's with the Frankfurt Radio Symphony (Denon), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), Zubin Mehta's with the Israel Philharmonic (Sony Classical), and a concert performance with Dimitri Mitropoulos leading the New York Philharmonic-Symphony Orchestra (Music & Arts).

The recordings referenced above of the Five Pieces led by Dohnányi and the Variations for Orchestra under Mehta are conveniently packaged together in a budget-priced, two-disc London/Decca "Double Decker" that also includes Schoenberg's *Verklärte Nacht* and Chamber Symphony No. 1 (both with Zubin Mehta conducting the Los Angeles Philharmonic), as well as *Erwartung* and the Opus 8 Orchestral Songs (both with soloist Anja Silja joining Dohnányi and the Vienna Philharmonic).

—Marc Mandel

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885®

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION NEW YORK CITY

We know how to get you there.

From Wall Street to Broadway, Commonwealth Worldwide has New York covered.

We have expanded our award winning service into the greater New York market with a garage and office located minutes from the heart of Manhattan, LaGuardia and JFK Airports.

Closing a deal or enjoying the city, our career chauffeurs will get you where you need to be, when you need to be there.

Absolutely worry-free.

Reserve your next premier corporate and event travel with Commonwealth Worldwide. Serving you in Boston, New York, and around the world.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

We are proud to be the Official Chauffeured Transportation of the Boston Holiday Pops.

800.558.5466 or 617.779.1918 • commonwealthlimo.com

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

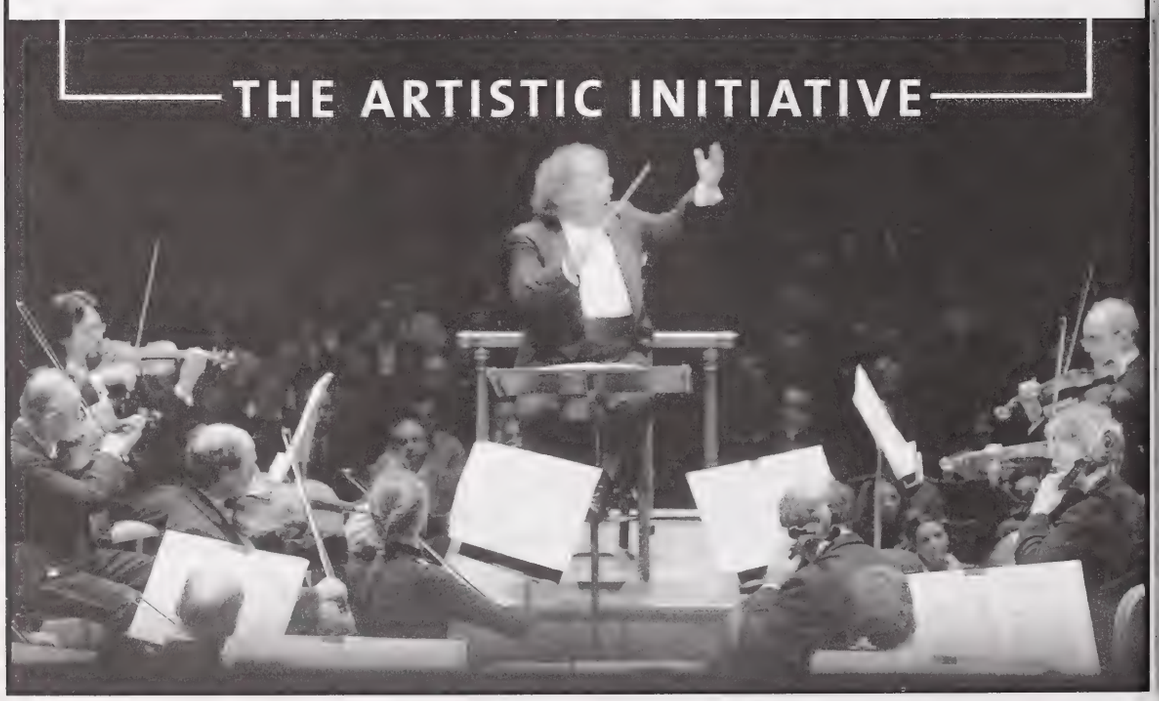
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Anonymous
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

The Higginson Society

The Higginson Society embodies the deep commitment to supporting musical excellence continuing the legacy of Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose investment during the 2004-2005 season provided more than $2,700,000 to support the Orchestra. We acknowledge the generosity of Higginson Society donors listed below, who made gifts between November 30, 2004, and November 30, 2005.

For more information about joining the Higginson Society, call (617) 638-9253.

APPASSIONATO–$100,000 and above

Estate of Elisabeth K. Davis
Mr. and Mrs. Nathan R. Miller

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis
The Boston Foundation
Mr. Paul L. Newman
Mr. and Mrs. John S. Reed

ENCORE–$25,000 to $49,999

Anonymous (1)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
The Luis A. Ferre Foundation, Inc.
Roberta and Macey Goldman
The Gomidas Organ Fund, Inc.
Mr. and Mrs. Raymond C. Green
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. John M. Loder
Mr. and Mrs. Jeffrey E. Marshall
Joseph C. McNay
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Steve and Dottie Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Dr. and Mrs. Michael J. Zinner

MAESTRO–$15,000 to $24,999

Anonymous (2)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Samuel B. and Deborah D. Bruskin
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
John and Diddy Cullinane
Cynthia and Oliver Curme
Mr. and Mrs. Francis W. Hatch, Jr.
Liz and George Krupp
Richard and Susan Landon
Shari Loessberg and Christopher Smart
Carmine and Beth Martignetti
Mrs. August R. Meyer
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Mr. and Mrs. Kenan E. Sahin
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. Robert C. Winters

Continued on page 71

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

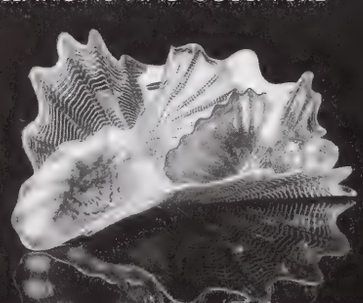
NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

PATRONS—$10,000 to $14,999

Anonymous (1)
Dorothy and David Arnold
Ms. Lucille Batal
George and Roberta Berry
Mr. and Mrs. James L. Bildner
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
William David Brohn
Mrs. Irving S. Brudnick
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. Joseph M. Cohen
Mr. and Mrs. Abram T. Collier
Combined Jewish Philanthropies Donor Advised Fund Program
Don and Donna Comstock
Mrs. William H. Congleton
Mr. and Mrs. Lewis S. Dabney
Wayne Davis and Ann Merrifield
Ginger and George Elvin
Roger and Judith Feingold
Mr. and Mrs. Lawrence K. Fish
Mrs. Bruni Fletcher-Koch
Chad and Anne Gifford
Richard and Joy Gilbert
Julie and Bayard Henry
Highgale Fund at the Boston Foundation
Debbie and Ted Kelly
Mr. and Mrs. George H. Kidder
Mr. Paul L. King
Mr. and Mrs. Richard Klavans
Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Kate and Al Merck
The Richard P. and Claire W. Morse Foundation
Mrs. Robert B. Newman
Mrs. Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
Mrs. George R. Rowland
Mr. A. H. Sandwen
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and Dr. Reuben Eaves
Mr. and Mrs. Christopher Smallhorn
Mr. and Mrs. Ray Stata
Mr. Thomas G. Stemberg
Ms. Jean C. Tempel and Mr. Peter A. Wilson
Mr. and Mrs. Daniel Waintrup
Mr. and Mrs. David C. Weinstein
James and Jeanne Westra
Drs. Richard and Judith Wurtman

SPONSORS—$5,000 to $9,999

Anonymous (8)
Amy and David Abrams
Helaine Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Marjorie Arons-Barron and James H. Barron
Mr. and Mrs. Sherwood E. Bain
Doreen and Charles Bilezikian
Brad and Terrie Bloom
Mark G. and Linda Borden
Timothy G. Brown and Frank Rioux
William T. Burgin
Rick and Nonnie Burnes
Mr. Charles Christenson
Loring and Katinka Coleman
Howard and Julia Cox
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Dr. and Mrs. Philip D. Cutter
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Mr. and Mrs. Peter A. Diamond
Nina L. and Eugene B. Doggett
Mr. and Mrs. Robert W. Doran
Mr. Alan Dynner
Mrs. Priscilla Endicott
Pamela D. Everhart
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
David Endicott Gannett
Jane and Jim Garrett
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Mr. and Mrs. Mark Goldweitz

Continued on page 73

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org

All WestBridge services are private pay and strictly confidential.

We offer the best price for the jewelry you are ready to sell.

GoodByeJewelry!

maxenelieberman
617.357.8500
max@maxlieb.com

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

SPONSORS–$5,000 to $9,999 *continued*

Mr. and Mrs. Wallace K. Graham
Mr. and Mrs. Robert S. Green
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Patricia and Galen Ho
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Charles Hood
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. William W. Hunt
Cerise and Charles Jacobs
Ms. Eunice Johnson and Mr. Vincent Panetta
Mr. and Mrs. C. Bruce Johnstone
Prof. and Mrs. Paul Joskow
Mr. and Mrs. Béla T. Kalman
Mr. Cleve L. Killingsworth, Jr.
Mrs. Arthur R. Kravitz
Mr. and Mrs. Peter E. Lacaillade
Mr. and Mrs. W. Loeber Landau
Don and Gini LeSieur
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
Dr. Robert and Jane B. Mayer
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Robert T. O'Connell
Joseph and Joan Patton
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Ms. Ann M. Philbin
Mr. and Mrs. Edgar Philbrick
John and Susanne Potts
Mr. and Mrs. William F. Pounds
Mr. and Mrs. Walter Pressey
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mr. and Mrs. Laurence S. Reineman
Donna Riccardi and Douglas Green
Debbie and Alan Rottenberg
Mr. and Mrs. Joseph D. Roxe
Mr. Sean C. Rush
Mr. and Mrs. Douglas H. Sears
Mr. and Mrs. Ross E. Sherbrooke
Gilda and Alfred Slifka
Ira and Jacquie Stepanian
Patricia Hansen Strang
Patricia L. Tambone
Mr. and Mrs. Theodore H. Teplow
Mr. and Mrs. Mark D. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Mrs. Arthur A. Wahmann
Mrs. Charles H. Watts II
Mr. and Mrs. Reginald H. White
Mrs. John J. Wilson
Lynne and Frank Wisneski

MEMBERS–$2,500 to $4,999

Anonymous (24)
Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Harl and Lois Aldrich
Ms. Elizabeth Alexander
Mrs. Rae D. Anderson
Mr. and Mrs. Stephen H. Anthony
Mr. and Mrs. Laurence Asquith
Diane M. Austin and Aaron J. Nurick
Mr. James C. Ayer
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Christopher Barton
Molly and John Beard
Martin and Kate Begien
Deborah Davis Berman and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Ms. Jennifer I. Bessin
Bob and Karen Bettacchi
Mr. and Mrs. Philip W. Bianchi
Benjamin and Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Barbara and Gary Bowen
Mr. and Mrs. Stephen P. Bradley
Mrs. William C. Brengle
Ms. Sierra Bright
Gertrude S. Brown
Dr. Matthew Budd and Ms. Rosalind Gorin
Jean Fiol Burlingame and Gene Burlingame
Mr. and Mrs. Kevin T. Callaghan
Ms. Martha Corbett

Continued on page 74

MEMBERS–$2,500 to $4,999 *continued*

David and Karin Chamberlain
Mr. and Mrs. James M. Clark
Mr. and Mrs. Ronald C. Clark
Barbara and Jim Cleary
Mr. and Mrs. Frederic M. Clifford
Ms. Mary Hart Cogan
Dr. and Mrs. Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs. Woolsey S. Conover
Victor Constantiner
Mr. and Mrs. John L. Cooper
Prof. and Mrs. Stephen Crandall
Loretto and Dwight Crane
Joan P. and Ronald C. Curhan
Robert and Sara Danziger
Mr. John M. Deutch
Charles and JoAnne Dickinson
Mr. David L. Driscoll
Mr. Wesley H. Durant, Jr.
Mr. and Mrs. Philip J. Edmundson
Mrs. Caroline Edwards
Dr. and Mrs. Richard H. Egdahl
Mr. and Mrs. William V. Ellis
Mr. and Mrs. Richard S. Emmet
Dorothea and Bradford Endicott
John P. II and Nancy S. Eustis
Ziggy Ezekiel and Suzanne Courtright Ezekiel
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Richard B. and Nicki Nichols Gamble
Mr. Martin Gantshar
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Mr. Frank S. Gilligan and Mr. Mario Russo
Ms. Pamela Ormsbee Giroux
Mr. Robert Glauber
Dr. and Mrs. Clifford Gluck
Mrs. Bernice B. Godine
Jordan and Sandy Golding
Mr. and Mrs. Arthur L. Goldstein
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Mr. John Thomas Hailer
Gillian Stuart Hamer-Snyder and Allen Lane Snyder, III
Margaret L. Hargrove
Ellen and John Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Mr. Albert A. Holman III
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Mr. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger Hunt
Mrs. Joanie V. Ingraham
Mr. Herbert R. Jacobs
Mr. Ernest K. Jacquet
Mrs. James H. Jackson
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Peter H. Kamin
Susan B. Kaplan
Mrs. S. Charles Kasdon
Mr. John F. Kelley
Ms. Joan B. Kennedy
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Seth A. and Beth S. Klarman
Mr. Mason J. O. Klinck, Sr.
Sue and Harry Kohn
Mr. Meyer Koplow
Jay Frederick Krehbiel
Paula and William Kremer
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay Charitable Foundation
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. Richard A. Leahy
Mr. Hart Day Leavitt
Mr. and Mrs. David S. Lee
Mr. and Mrs. Robert J. Lepofsky
Mr. and Mrs. Alexander M. Levine
Emily Lewis
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Augustus P. Loring
Mr. Caleb Loring, Jr.
Mr. and Mrs. John MacLeod II
Peter E. and Betsy Ridge Madsen

MEMBERS–$2,500 to $4,999 *continued*

Mr. James A. Manninen
Mr. Paul Marcus
Dr. and Mrs. John D. Matthews
Mr. William F. Meagher, Jr.
Ms. Therese Melden
Mrs. Robert G. Millar
Mr. Peter Minichiello
Trudi and Elliot Mishara
Prof. and Mrs. Robert H. Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Anne J. Neilson
Andrew Nichols and Roslyn Daum
Ms. Cornelia G. Nichols
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Gerald F. O'Neil
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Dr. and Mrs. Maurice M. Pechet
Mr. and Mrs. John A. Perkins
Mrs. Mary Perriello
Dr. James Perrin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. Daniel A. Phillips and Rev. Diana W. Phillips
Mrs. Richard Phippen
Bennett Aspel, MD and Ms. Joyce Plotkin
Ms. Josephine Pomeroy
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Robert Pozen
Mrs. Daphne Brooks Prout
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Robert and Ruth Remis
Dr. and Mrs. George B. Reservitz
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Estate of Robert Rohner
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
William and Kathleen Rousseau
Mr. David Rubin
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Roger and Norma Saunders
Betty and Pieter Schiller
Kira Fournier and Benjamin Schore
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
David and Marie Louise Scudder
Robert E. Scully, M.D.
Mr. and Mrs. Robert G. Scully
Ms. Carol P. Searle
Mrs. Francis P. Sears, Jr.
Maurice and Sarah Segall
Robert G. Segel and Janice L. Sherman
The Shane Foundation
Mr. Marshall H. Sirvetz
Jack and Maggie Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Joseph D. Spound
Mrs. George R. Sprague
Mrs. Frederick J. Stare
Anne Steer and Ralph Sheridan
Maximilian and Nancy Steinmann
Fredericka and Howard Stevenson
Mr. and Mrs. Galen L. Stone
Mr. and Mrs. Henry S. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mr. and Mrs. Joseph Swiniarski
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Richard K. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Diana O. Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Leo Wasserman Foundation
Muriel K. Pokross, Trustee
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
Mrs. Ralph B. Williams
Mr. and Mrs. Donald B. Wilson
Mr. and Mrs. Leslie J. Wilson
Chip and Jean Wood
Mrs. Jane S. Young
Dr. and Mrs. Nicholas T. Zervas
Mr. D. Brooks Zug

NEXT PROGRAM...

Thursday, February 23, at 8
Friday, February 24 at 8
Saturday, February 25, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

SCHOENBERG *Gurrelieder*

Part I

INTERMISSION

Part II
Part III

JOHAN BOTHA, tenor (Waldemar)
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood-Dove)
PAUL GROVES, tenor (Klaus-Narr)
WALDEMAR KMENTT, tenor (Speaker)
ALBERT DOHMEN, bass-baritone (Peasant)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Schoenberg's monumental *Gurrelieder* for soloists, chorus, and orchestra—one of the major compositional statements of the twentieth century—stands virtually as a bridge between the late Romantic and the modern eras of music. Influenced by the sound-worlds of Mahler and Wagner, *Gurrelieder*—"Songs of Gurre," setting texts of the Danish poet Jens Peter Jacobsen—anticipated some of the later developments of Expressionism. Although most of the work of its composition was completed in 1900-01, Schoenberg only finished the orchestration in 1911, and the first complete performance took place only in 1913—after Schoenberg had turned away from *Gurrelieder*'s post-Romantic style altogether and written such works as the Second String Quartet and *Pierrot Lunaire*. The BSO has performed *Gurrelieder* on just two previous occasions, each time under Seiji Ozawa: at Tanglewood in 1974, and at Symphony Hall in March 1979, at which time it was recorded by the orchestra.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—February 23, 8-10:15
Friday Evening—February 24, 8-10:15
Saturday 'B'—February 25, 8-10:15

JAMES LEVINE conducting
JOHAN BOTHA, tenor (Waldemar)
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood-Dove)
PAUL GROVES, tenor (Klaus-Narr)
WALDEMAR KMENTT, tenor (Speaker)
ALBERT DOHMEN, bass-baritone (Peasant)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN Symphony No. 9

Friday Evening—Wednesday, March 15, 8-10
Thursday 'C'—March 16, 8-10
Friday 'A'—March 17, 1:30-3:30
Saturday 'A'—March 18, 8-10

DAVID ROBERTSON conducting
YO-YO MA, cello

LIGETI *Concert Românesc*
SCHUMANN Cello Concerto
STRAUSS *Ein Heldenleben*

Programs and artists subject to change.

Sunday, March 26, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ORFF *Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion
HINDEMITH *Kammermusik* No. 1 for chamber ensemble
SCHUBERT String Quintet in C, D.956

Wednesday, March 29, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—March 30, 8-10:05
Friday 'B'—March 31, 1:30-3:35
Saturday 'B'—April 1, 8-10:05

YURI TEMIRKANOV conducting
JOSHUA BELL, violin

MUSSORGSKY Prelude to *Khovanshchina*
TCHAIKOVSKY Violin Concerto
BRAHMS Symphony No. 4

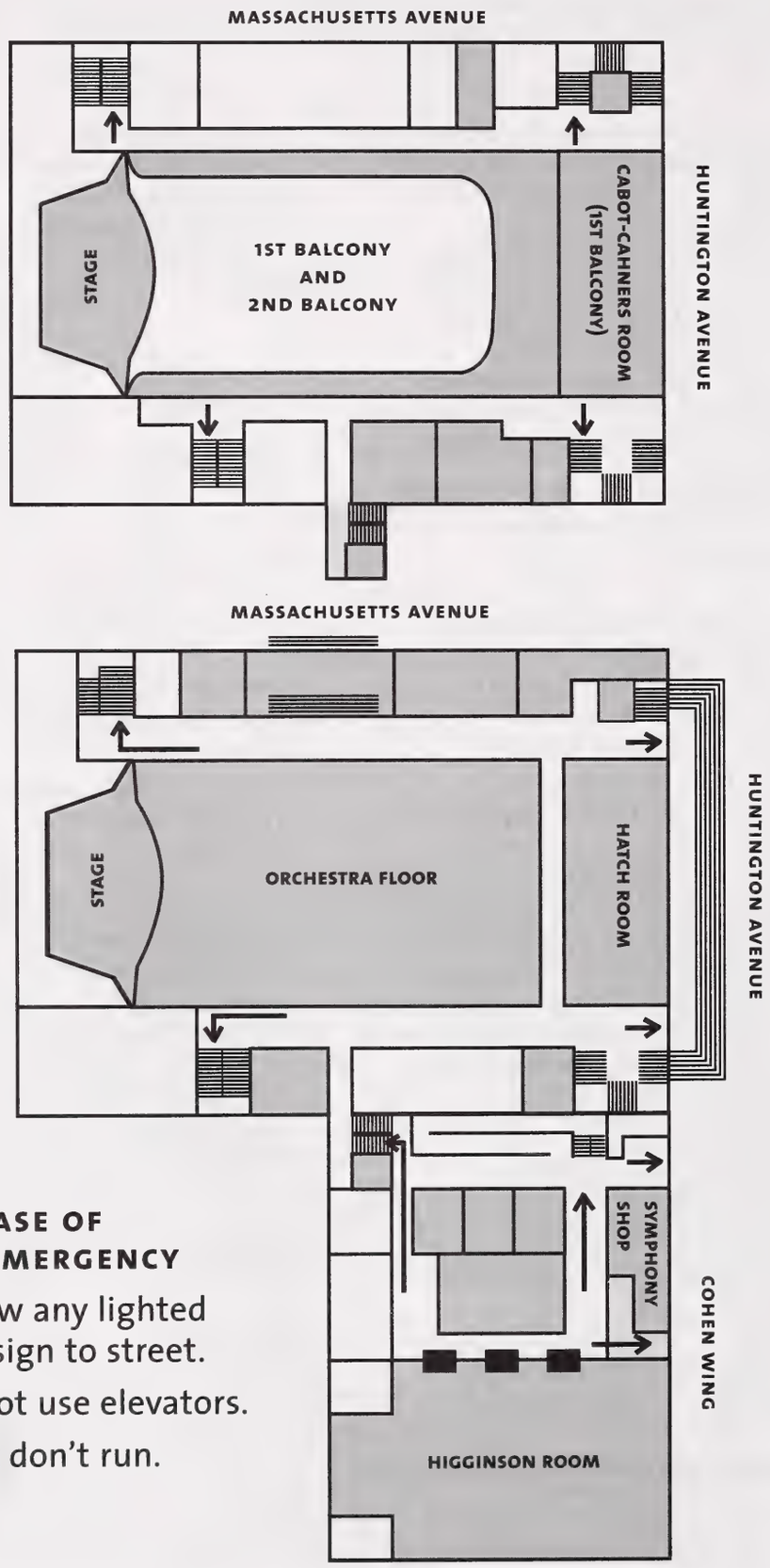
Thursday, April 6, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—April 6, 8-9:55
Friday 'A'—April 7, 1:30-3:25
Saturday 'A'—April 8, 8-9:55
Tuesday 'C'—April 11, 8-9:55

RAFAEL FRÜHBECK DE BURGOS conducting
GIL SHAHAM, violin

ALL- Serenade No. 6 in D, K.239, *Serenata notturna*
MOZART Violin Concerto No. 5 in A, K.219
PROGRAM Symphony No. 39

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

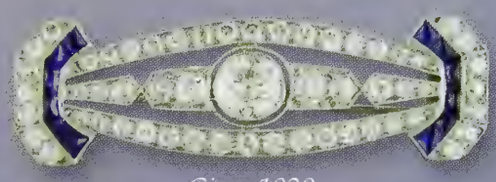
"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

FINE PERIOD JEWELRY

Circa 1860



Circa 1920

Circa 1915

Circa 1910

Circa 1880

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 BOYLSTON STREET (ROUTE 9), CHESTNUT HILL, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is **All is One:** Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., Architects
W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com
Educational Religious Corporate Municipal Residential

Photo by: Nick Wheeler

BOSTON SYMPHONY ORCHESTRA

125

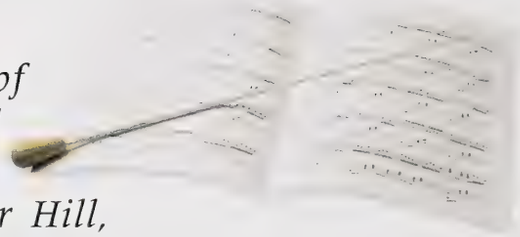
2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT
IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

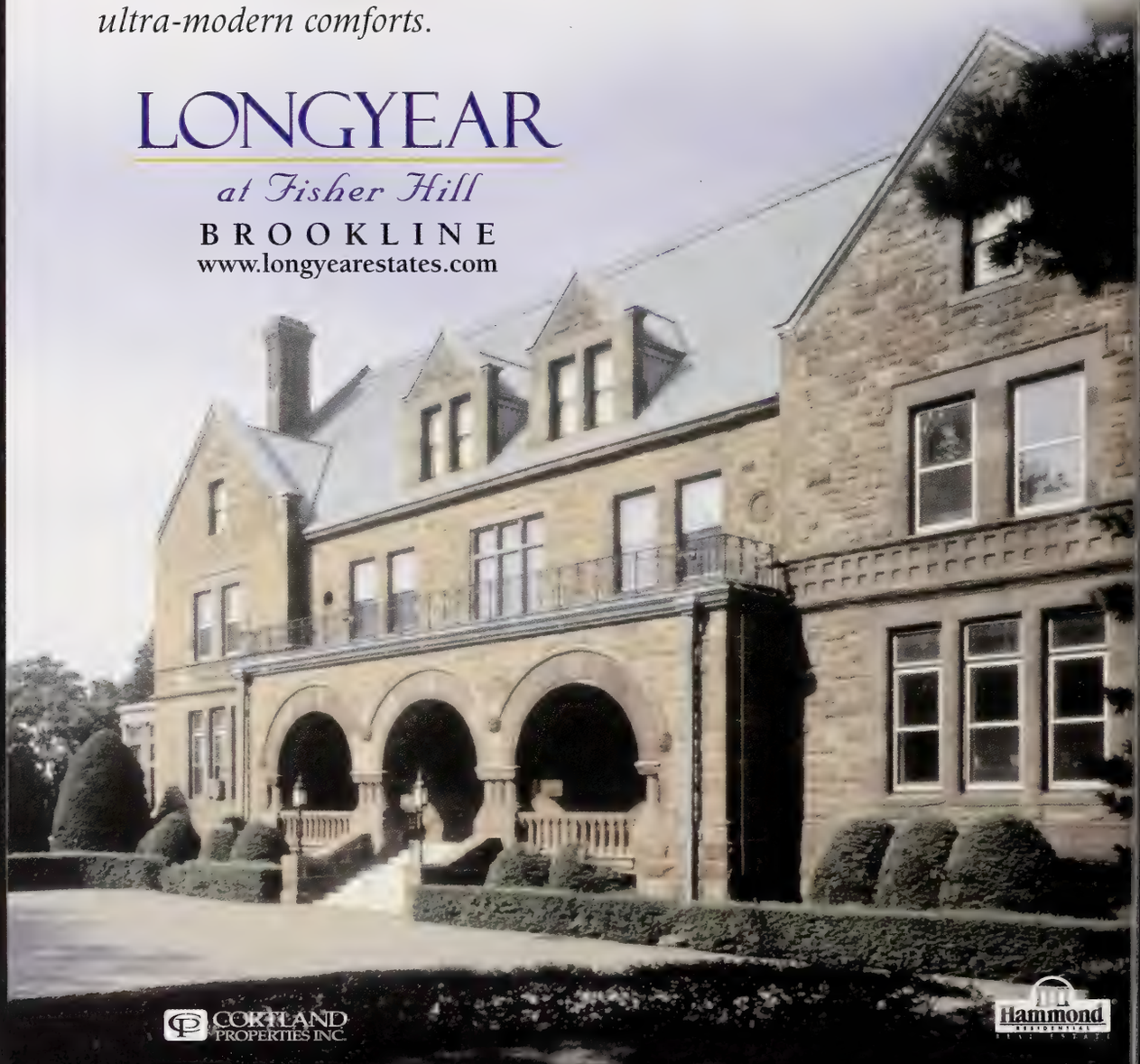
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

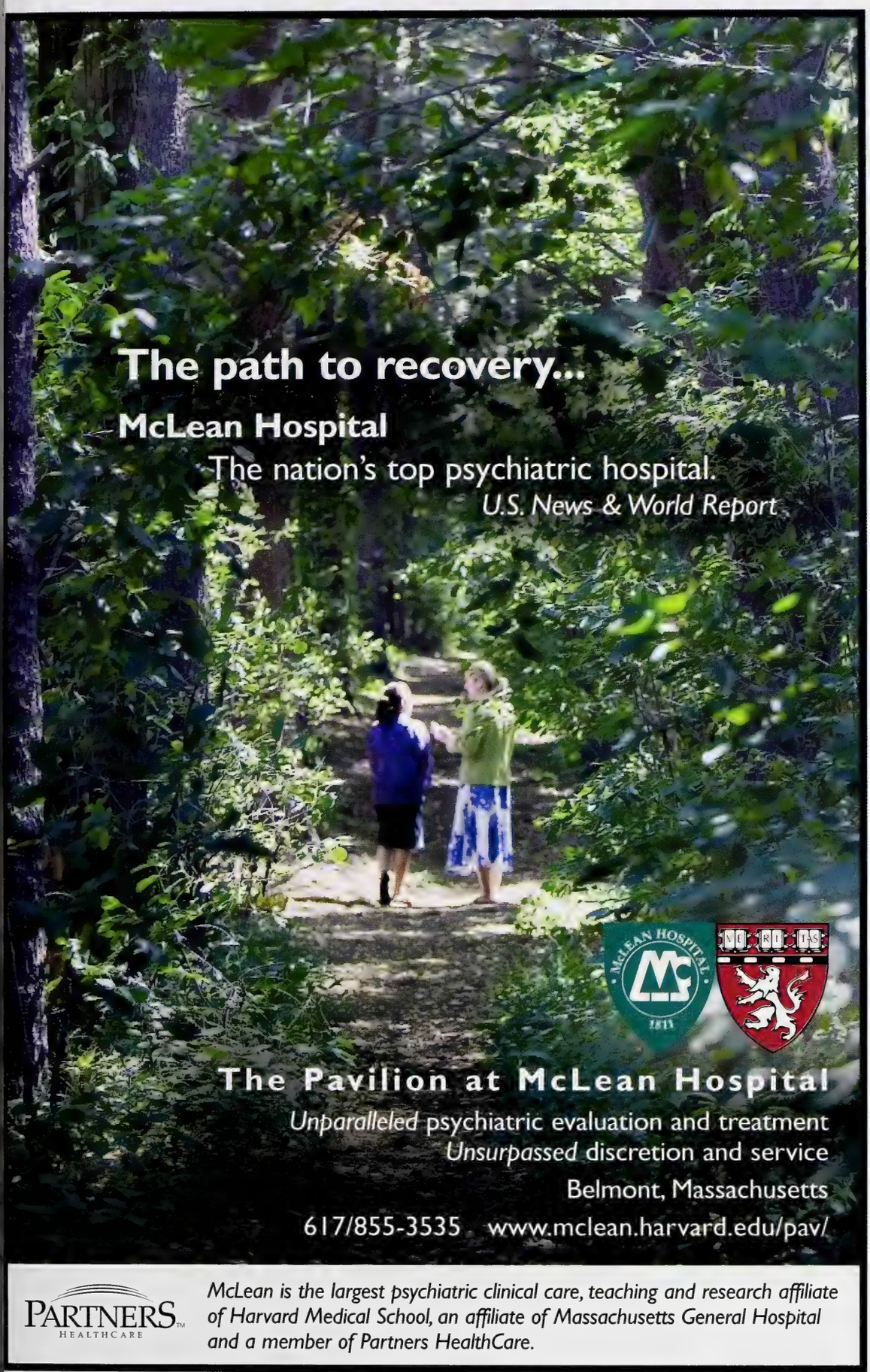
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC

Hammond



PARTNERS HEALTHCARE

McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
James Levine on the BSO's Beethoven/Schoenberg Cycle 11
BSO Music Director James Levine 18
The Boston Symphony Orchestra 20
Listening to Schoenberg, by Michael Steinberg 23
This Week's Boston Symphony Orchestra Program 29
From the Music Director 30
Notes on the Program 31
Featured Artists 57
Future Programs 84
Symphony Hall Exit Plan 86
Symphony Hall Information 87

This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde
by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Operations*

Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

An All-Beethoven Program with James Levine and the Boston Symphony Orchestra, This Sunday, February 26, at 3 p.m.

The all-Beethoven program with James Levine and the Boston Symphony Orchestra postponed from Sunday afternoon, February 12, because of snow will instead take place this Sunday, February 26, at 3 p.m. here at Symphony Hall. The program remains unchanged from what was originally planned: Beethoven's Second and Seventh symphonies, and the Triple Concerto featuring pianist Jonathan Biss, violinist Miriam Fried, and cellist Ralph Kirshbaum. The Pre-Concert Talk at 1:45 p.m. will be given by BSO Director of Program Publications Marc Mandel. Tickets for this concert are available at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200. Ticket holders for the February 12 concert need not exchange their original tickets, which will be honored on February 26.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 87 of this program book.

"Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with Northeastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orches-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

tra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

The Mr. and Mrs. Jeffrey E. Marshall Concert, Friday, February 24, 2006

On the occasion of his and his wife Jane's gift to name the BSO concert on February 24, 2006, Jeffrey Marshall writes:

"Who's afraid of Arnold Schoenberg?" is a timely question for this current season rather than a title for a new stage drama. Many of us may be, have been, or will continue to be a little afraid of the man and his music. Trying to concentrate, we grow agitated, squirm in our seats at the sound of Schoenberg's music, and try, short of fleeing, to hide our heads in the program book in hope of finding solace in the written explanations for what we're hearing. Whether we are enthused or not, this celebration in the BSO's 125th year offers a remarkable immersion in and exposure to Schoenberg's music, thanks to James Levine's tenaciousness in continuing to foster ever-daring programming. Schoenberg will be hard to avoid, whether we like it or not. But the hope is that we will lower our resistance to him, stop fussing, and relax long enough to give the music a chance to win us over. The more you hear Schoenberg, the more intriguing, astounding, and extraordinary his work becomes. Such is easily the case with *Gurrelieder*, a work of epic proportions, both towering and transfixing, from start to finish, in its power and beauty. In its long tradition of offering audiences audacious 20th-century music, the BSO has continued to keep us primed for new experiences, to keep us from growing complacent, disinterested, coddled, or, worst of all, stagnant. Surely it is time for Schoenberg's music (early, middle, and late) to be played out and heard year-long, to keep it from being either neglected or ignored. Give it a chance —in fact, give it a second chance, and a third. Gladly embrace his music, and give it its due: this is the kind of exploration and journey real music-lovers never want to end. We are fortunate Maestro Levine is there to reach out to us and navigate us through realms destined for immediate discovery as well as further rediscovery. That is what keeps an orchestra, especially our own BSO, relevant and matchless each and every season.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

discusses Schoenberg's *Gurrelieder* (February 23, 24, 25) and the all-Beethoven program of Sunday, February 26 (postponed from February 12 because of snow). Next week's talks on Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9 will be given by Marc Mandel (March 1) and Jan Swafford of Tufts University (March 2, 3, 4).

BSO Members in Concert

Founded by BSO percussionist Frank Epstein, Collage New Music presents "The Edward Cohen Memorial Concert" on Monday, February 27, at 8 p.m. at MIT's Kresge Auditorium. The program includes Cohen's *Elegy* and Sextet, Seymour Shifrin's *In Eius Memoriam*, Marjorie Merryman's *Duomo*, and solo piano works by Thelonius Monk and Martin Boykan. The performers are soprano Janet Brown, flutist Peggy Friedland, oboist Peggy Pearson, clarinetist Robert Annis, BSO violinist Catherine French, violist Anne Black, former BSO cellist Joel Moerschel, percussionist Craig McNutt, and pianist Christopher Oldfather. Tickets are $20, discounted for seniors, free for students, and available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society performs an all-Mozart program, celebrating the composer's 250th birthday, on Sunday, March 5, at 3 p.m. at Concord Academy Performing Arts Center, 166 Main Street. The program includes the Adagio and Fugue in C minor, K.546, for strings; the *Hunt* Quartet in B-flat, K.458, and the String Quintet in C, K.515. Joining Ms. Putnam are cellist Paul Katz, violist Roger Tapping, and violinist Lucy Stoltzman. Tickets are $25 and $30, with discounts for seniors and students. Order online at www.concordchambermusic.org or call (978) 371-9667.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, Richard Ranti, bassoon, Richard Sebring, horn, and Lawrence Wolfe, bass, present a concert celebrating composer Augusta Read Thomas on Thursday, March 9, at 8 p.m. The performance, in collaboration with the Smith Chamber Ensemble, takes place in Sweeney Concert Hall at Smith College, Northampton, MA. The program includes works by Berio, Debussy, Stravinsky, and Ms. Thomas. For tickets call (413) 585-ARTS (2787). For more information visit www.waldenchamberplayers.org.

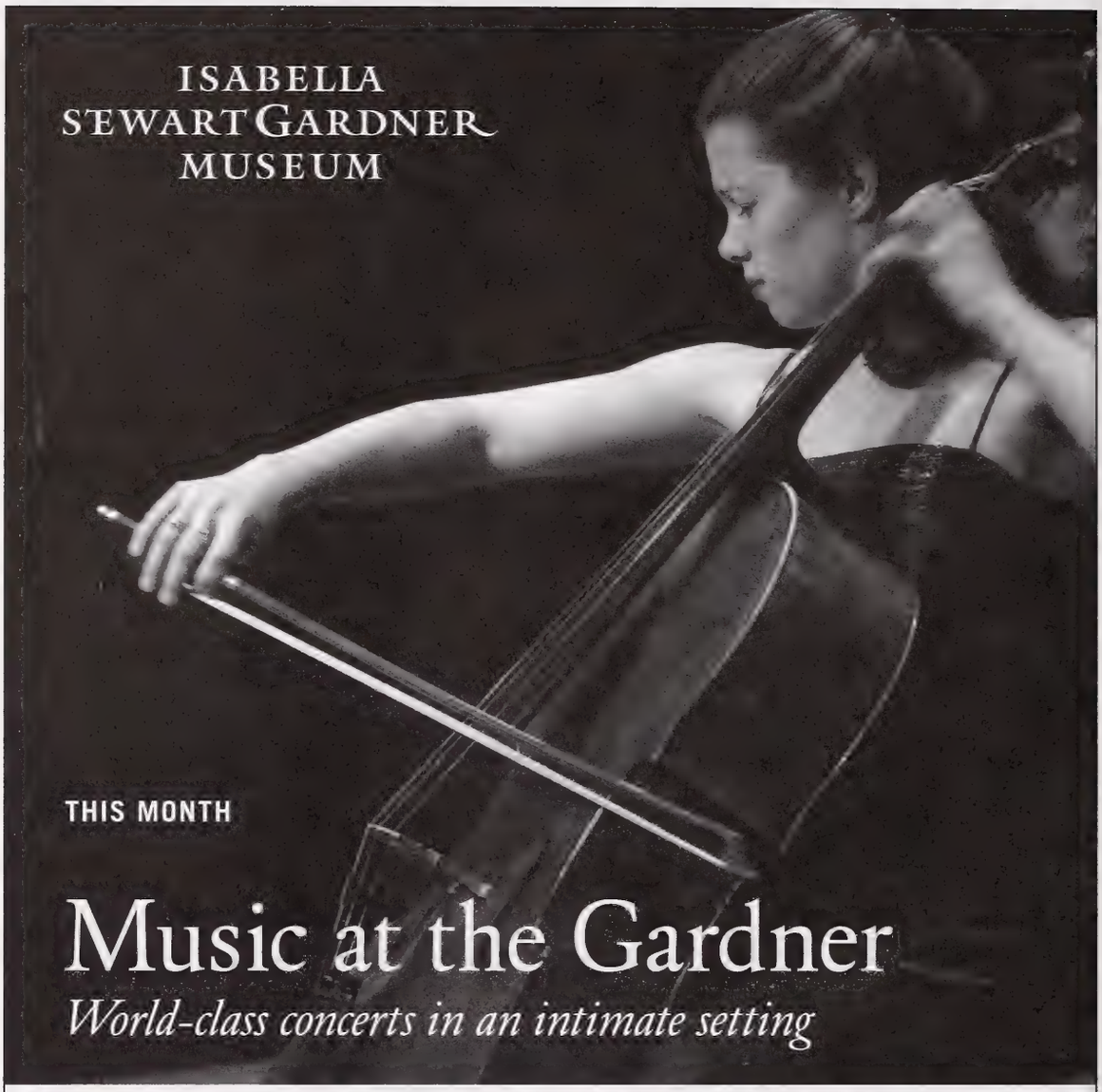
Founded by BSO violist Mark Ludwig, MusicWorks continues its 2005-06 season with "The Dada Salon—Sex, Music, and Politics," an evening of Dada music, poetry, and art featuring pianist Virginia Eskin, the Hawthorne String Quartet, actors Randie Harmon and Paul W. Finnegan, and painter Daniel Ludwig on Friday, March 17, at 8 p.m. at Simon's Rock College, Great Barrington, preceded by a talk at 7:15. The program includes works by Haydn, Wagner, Hindemith, and Schulhoff, and the world premiere of a new work by Gesseney. Tickets are $25, discounted for seniors, and free for those 18 and under. For more information call 1-866-266-2746 or visit www.musicworksberkshires.org.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.



February 5, 1:30pm
Philippe Castagner, tenor
Ken Noda, piano
Schubert: Die Schöne Müllerin

February 12, 1:30pm
Jupiter String Quartet
Dutilleux: Ainsi la nuit
Schubert: "Death and the Maiden", D. 810

February 19, 1:30pm
Gardner Chamber Ensemble
Paula Robison, director and flute
The Great Vivaldi

February 26, 1:30pm
Seymour Lipkin, piano
Beethoven's Great Variations

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with CHRISTINE BREWER, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood-Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus-Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9B (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

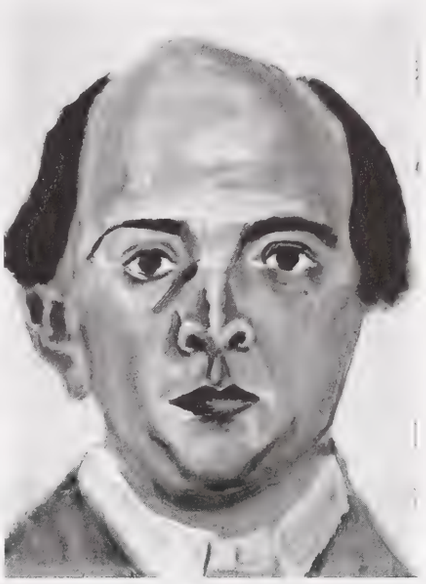
SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

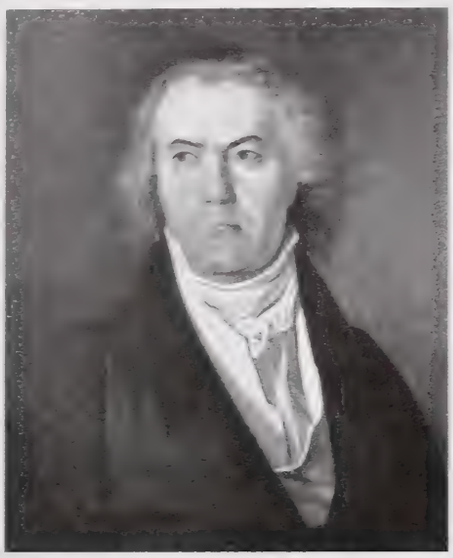
WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets,

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

IT WILL BE INCREDIBLE. Just 104 condominiums with exceptional services from the new Regent Boston Hotel. Spa by L'Institut de Guerlain. Fabulous restaurants. 24-hour security. Valet parking. Simply put, everything you could need or want, anytime. Prices start at $1 million. Don't miss this opportunity!

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

mfa exhibitions

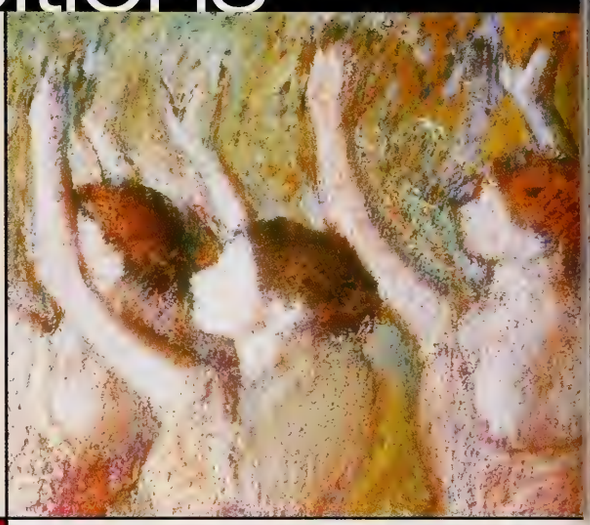
Degas to Picasso: Modern Masters

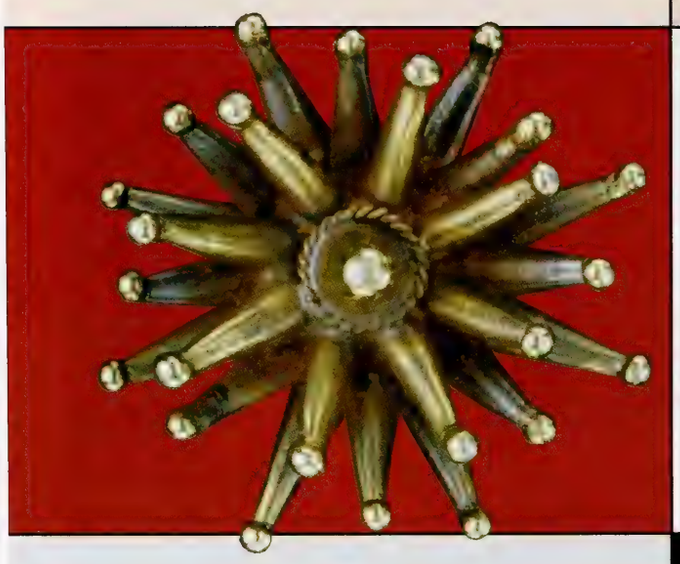
JANUARY 18 THROUGH JULY 23

Exclusive hotel partner is the Millennium Bostonian Hotel.

Media sponsor is Classical 102.5 WCRB.

Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.





West African Gold: Akan Regalia from the Glassell Collection

THROUGH MARCH 26

This exhibition has been organized by the Museum of Fine Arts, Houston.

Akan artist, Ghana, *Chief's ring with "starburst,"* late 19th–early 20th century. Gold. The Museum of Fine Arts, Houston; The Glassell Collection of African Gold, Gift of Alfred C. Glassell Jr. Photograph by Thomas R. Dubrock.

Contemporary Clay: Japanese Ceramics for the New Century

THROUGH JULY 9

Yagi Akira, *Faceted Covered Vessels with Pale Blue Glaze,* 2004. Porcelain. Collection of Halsey and Alice North, New York, NY. Photographed by Richard P. Goodbody 2005.

ENTRANCE TO THESE EXHIBITIONS **FREE** WITH MUSEUM ADMISSION

mfa BOSTON

Open 7 days a week

This selection is only a sampling of events at the MFA. For further information on programs and exhibitions, please visit our Web site at www.mfa.org or call 617-267-9300.

all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were, in so many ways, so uncannily similar?

JAMES LEVINE

Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Chorus *pro Musica*

JEFFREY RINK
MUSIC DIRECTOR

BRUCKNER & STRAVINSKY Music for Chorus and Winds

FRIDAY, APRIL 7, 2006 AT 8 PM; CATHEDRAL OF ST. PAUL, 135 TREMONT ST, BOSTON

Bruckner's glorious Mass in E Minor combines intricate Italian Renaissance polyphony with the dark sonorities and lush harmonies of the Romantic period. Stravinsky's more austere Mass of 1948 employs Gregorian modes and early polyphonic devices yet remains thoroughly modern. Also included are Bruckner's Four Graduals, among the most beautiful short choral works in existence, and Stravinsky's *Pater Noster* and *Credo*. With wind orchestra.

St. Paul's is opposite Boston Common at 135 Tremont Street.

VERDI Attila Concert performance sponsored by Concert Opera Boston

SUNDAY, JUNE 4 AT 3 PM; NEC'S JORDAN HALL, BOSTON

Discover Verdi's *Attila* in this Boston premiere! With Stephen West, Paula Delligatti, Robert Honeysucker, and Benjamin Warshawski.

Tickets at www.chorusproмusica.org or call 800.658.4276.

massculturalcouncil.org MCC

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

LISTENING TO SCHOENBERG

by Michael Steinberg

God guard me from those thoughts men think
In the mind alone;
He that sings a lasting song,
Thinks in a marrowbone.

—W.B. Yeats, "A Prayer for Old Age"

Sitting down to write about Schoenberg, I find myself remembering a long-ago conversation in the old student cafeteria at Tanglewood with Richard Burgin, the Boston Symphony's concertmaster for forty-two years with Monteux, Koussevitzky, and Munch. Schoenberg's first American stop when he arrived in 1934 as a refugee from Hitler Germany was Boston, where he taught briefly at a long-defunct small music school. He was also invited to conduct the Boston Symphony in a week of subscription concerts, some of which he missed because of illness, with Burgin taking over for him. Burgin, always interested in new and recent music—and, very usefully, interested in the kind Koussevitzky himself didn't care for, such as Schoenberg—told the composer that he had recently led a performance in Boston of his pre-war masterpiece, *Pierrot Lunaire.* Schoenberg had a way of making people nervous, mostly without meaning to, and even the usually unflappable Burgin quailed in the gaze of those piercing laser eyes. In response to Schoenberg's questions, Burgin told him that the *Pierrot* concert had been in Jordan Hall, seating about a thousand. "Much too big, much too big," said Schoenberg, to which the now thoroughly rattled Burgin replied, "Oh, but it was only half full."

Schoenberg, c.1915

It was actually Roger Sessions who wrote an essay titled "How a 'Difficult' Composer Gets That Way," but I understand how it happened that I once spent quite a few minutes looking for that essay among Schoenberg's collected writings. Schoenberg's music, mainly that from the middle 1920s on, can be "difficult." He knew that, and around 1930 he even jotted some notes, perhaps as a draft for an article or a lecture, which he headed "Why Make It so Hard for the Listener?" And a few years earlier, his former student and lifelong disciple Alban Berg, had, with his master's blessing, dealt with the same question in a thoughtful and illuminating essay, "Why Is Schoenberg's Music so Hard to Understand?" Berg's essay, by the way, is itself pretty challenging—anything other than "Schoenberg For Idiots."

Another Schoenberg disciple, the German social philosopher, musician, and acute if often tendentious critic Theodor W. Adorno, who had studied composition with Berg, examined both the reasons for the difficulty and its consequences in his Schoenberg obituary. In characteristically aggressive tone of voice, he wrote:

> He who fails to understand something immediately projects his own inadequacy onto the object and declares it incomprehensible. From its beginnings, Schoenberg's music exacts active and concentrated participation; the most clear-sighted attention to the multiplicity of the simultaneous; relinquishing the crutches of a way of hearing that always knows already what is coming next; intensive observation of the unique and specific; and the ability to grasp precisely, not only the rapidly changing characters

themselves but also their non-repetitive history. It is the very seriousness, richness, and integrity of his music that stirs rancor.

And a great musician who may well never have listened to a piece by Schoenberg in her life said something about resistance that strikes a surprisingly and movingly related note. Here is Maria Callas:

> I was something new to listen to and my voice disturbed people, my interpretations made them work a little harder, feel a little more. They couldn't just hear me and say, "Oh, what a lovely voice! Oh, what a lovely note! Oh, how nice, how pleasant—let's go home!

Schoenberg was difficult, but he was difficult against his will. That at least is how he saw it and liked to present it to the world. In old age, he recalled thinking that in 1906 when he completed his Chamber Symphony No. 1 he had established his style, but that he quickly learned that "the Supreme Commander had ordered [him] on a harder road." What Supreme Commander? His imagination, his ear, his conscience, his artistic morality. For Milton Babbitt, another traveler experienced with hard roads, the Supreme Commander was a powerful metaphor "embodying the most concrete principle of artistic conduct: the obligation of the responsible artist to do that which he is convinced must be done, and which others are apparently unable or unwilling to do." When Schoenberg joined the Austrian army in World War I, an officer asked him whether he was *the* Arnold Schoenberg. Yes, he was, he admitted, adding that no one else wanted to be, so he took the job on. I am reminded of what the American artist Robert Henri wrote to one of his students: "Nobody wanted Walt Whitman, but Walt Whitman wanted himself." As for the hard road the Supreme Commander ordered Schoenberg to travel, it was that same one that had taken Bach to *The Art of Fugue,* which sold about two dozen copies before the plates were melted down; Beethoven to those last string quartets which seemed to many to be the ravings of a deaf old madman; and Schubert to *Winterreise,* songs that horrified his friends and which they hated.

Alban Berg and Schoenberg, c.1914

The Schoenberg essay that I was looking for under the wrong title, actually a lecture at the Denver Art Museum in 1937, turned out to be called "How One Becomes Lonely." Personally he was not lonely at all, having a happy second marriage that brought him a daughter and two sons, being surrounded by friends that ranged from cronies from his young years in Vienna to his tennis buddy and fellow painter George Gershwin, carrying on a voluminous correspondence, and eliciting incredible devotion from thirty-some years' worth of students. But along with the devotees there were always the resisters. He had his first taste of that in 1898 (he was twenty-four) when there was a disturbance after the performance of some of his songs, "and since then," he told his pupil and biographer Egon Wellesz many years later, "the scandal has never stopped."

Well, not quite. In 1913 the first performance of *Gurrelieder* set off a stunning ovation, but that, as Charles Rosen has wittily remarked, was by way of being "a posthumous triumph" in view of how far, "almost beyond recognition," Schoenberg's style had changed by then. I also believe that fifty years after Schoenberg's death the scandal

has finally stopped. When did someone last boo one his pieces? By now *Pierrot Lunaire* is reliably an audience success piece, and I have often enough heard, not just the generously Romantic *Verklärte Nacht* (*Transfigured Night*) and *Pelleas und Melisande,* or humanly and politically stirring pieces like the *Ode to Napoleon* and *A Survivor from Warsaw,* but "difficult" works such as the Five Pieces for Orchestra, the Variations for Orchestra, the Violin Concerto, the Piano Concerto, and the miraculous String Trio get genuinely warm receptions—always, of course, assuming a compelling performance.

Schoenberg with his second wife, Gertrud, and their three children Lawrence, Ronald, and Nuria in Los Angeles

For Schoenberg, as for the masters he acknowledged as his real teachers—"primarily Bach and Mozart, and secondarily Beethoven, Brahms, and Wagner [also] Schubert and Mahler, Strauss and Reger"—music was about communication. He wore the scars of "scandal" and rejection with a certain pride because they were reminders that easy alternatives were out of the question for him. In his essays and lectures as well as in his classrooms in Berlin and Los Angeles, Schoenberg had a lot to say about intelligibility, clarity, and beauty. Accessibility, which is to intelligibility as popularization is to education and saccharin to sugar, was not in his vocabulary. Nor was it in his mind even when he wrote to the conductor Hans Rosbaud that there was nothing he longed for more intensely than to be thought of as "a better sort of Tchaikovsky, just a little better, that's all." He wanted people to whistle his tunes, which sounds quixotic, but I do find myself doing it sometimes, and in a radio talk he gave in 1931 about his Variations for Orchestra he said about one of his most audaciously novel inventions in color and texture: "I hope that some day these sounds will be found beautiful."

Schoenberg's curse is that he is better known by reputation than through his music. The reputation plays him false, and in part it is his own doing. If ever a composer looked like a prophet it was Arnold Schoenberg with those searing eyes. But, great composer though he was, he was a rotten prophet. In 1921 he told Josef Rufer, his student (and future Köchel), that he had discovered a new way of composing which would "assure the supremacy of German music for the next hundred years." And yes, he was a chauvinist, and his Austro-German chauvinism was not the most pleasant side of his personality, though he was far from alone among artists and scholars in his commitment to it. (It was an attitude not shared at all by his most gifted student, the Francophile Alban Berg.)

Schoenberg cumbersomely described his discovery as a "method of composing with twelve notes related only to each other." To describe this discovery with dangerous brevity, the composer relates the choice of pitches in a composition to a particular ordering of the twelve notes of our scale, that ordering being specifically chosen for the piece in question. That sequence of pitches is the work's genetic code. It is important to keep in mind that serialism (another term for it) is a technique, a working method: it is *not* a style, a manner, a tone of voice, a sound, a commitment to any one sort of expressive effect. Listening to Schoenberg and his two most important students, Anton Webern and Berg, in close succession will show you soon enough that these are personalities, artistic

voices as distinct from one another as, say, Chopin, Mendelssohn, and Schumann.

In any event, Schoenberg was dead wrong about the future of German music. The method he was so sure was *the* highway—and he was by no means alone in that—turned out to be a byway. A fascinating, wonder-filled byway, to be sure, an excursion we would not have wanted to miss for anything, but a byway nonetheless. Schoenberg himself thought of his discovery as something that enabled him "to compose as freely and imaginatively as one otherwise does only in one's youth," though many of us who love his music passionately would argue that his fiery fantasy flamed most fiercely in the amazing works—*The Book of the Hanging Gardens,* the Opus 11 and Opus 19 piano pieces, the Five Pieces for Orchestra, the monodrama *Erwartung*, and *Pierrot Lunaire* outstanding among them—when, in the years just before the 1914 war he had cut loose from tonality but had not yet codified a new method.

Schoenberg with three of his self-portraits

Certainly that method became a far more flexible thing than Schoenberg had ever imagined, which is why composers as diverse as Schoenberg himself, Webern, Berg, Stravinsky, Sessions, Luigi Dallapiccola, Babbitt, George Rochberg, and Charles Wuorinen could give us such an impressive body of beautiful works, some reaching out to their listeners, some antagonistic, some easily approached, some difficult, large, small, cool, expressive, ironic, fervent, spiky, sensuous, thick, delicate, languorous, athletic.

The pity of it is that Schoenberg's name still tends to elicit a reflex reaction in which the dread words "atonal" and "twelve" play an insistent part. "Twelve" suggests "mathematics," and in our largely and increasingly innumerate society that word makes people break out in sweat and hives. Aside from issues like basic misunderstanding of the "discovery" or an inability even to discern when it is actually in play, I would say that the composer's recipe need not be any of the non-professional listener's concern. For the professional it is another matter: it is no bad thing for the violinist who plays the Concerto or the conductor who takes on the Variations to know something of what goes on beneath the surface, just as it is when tackling the Brahms Concerto or the *Eroica.*

Schoenberg stressed that his works from the middle 1920s on were twelve-note *compositions,* not *twelve-note* compositions. In a 1946 lecture, "Heart and Brain in Music," he emphasized how essential it was for those pieces of an artist's equipment to work in the closest concord. In his greatest works he was the twentieth century's most unsparingly, disturbingly *espressivo* composer. He is hot, dangerously hot. "*Einfall,*" inspiration, literally "something that falls in," was a concept central to his work. He lived these ideas as much as he talked about them, all his life, even in old age, with his eyesight making it terribly hard to work, never composing except at white heat and lightning speed.

When he talked about wishing to be "a better sort of Tchaikovsky," he was, I think, expressing the wish that we might attend to the content of his music. ("Better" means without the repetitions and sequences that provide "the crutch" of already knowing what is coming next.) "The Chinese philosopher speaks Chinese," he liked to say, "but

what is he saying?" Let us go to the extraordinary poetic imagery of the Five Pieces for Orchestra; the agony of true loneliness as it is conveyed through that long, long violin line that concludes *Moses und Aron*; the incessant, fantastical tone-painting behind the words of *The Ode to Napoleon* and *A Survivor from Warsaw*; the haunting way the intricate groves of cadenzas break up the flow of time in the Violin Concerto's finale.

Schoenberg pays us the artist's supreme compliment of asking much of us, of assuming that we can bring some worthy quantity of attention and memory to the table. This proud autodidact knew that the masters he revered as his great teachers are no less demanding, and for the same reasons: concentration, high metabolism, density, a preference for variation over repetition. He knew it better than most of the Beethoven-loving audience, for we are only too ready to take that music as "easy" just because its surface has become so familiar. I recall a very famous conductor saying to an orchestra during a rehearsal of a Brahms symphony: "You think you know this music. I assure you, you are mistaken."

Playing cards by Schoenberg from 1900

Arnold Schoenberg was an amazingly multi-faceted man, restlessly and unquenchably inventive in ways that drove him to conceive a more efficient ticketing system for Vienna's streetcars and to design new playing cards as well as to compose *Pierrot Lunaire* and *Moses und Aron.* He was playful and serious, and engaged no less deeply in ethical, spiritual, and religious questions than in musical ones, and they nourish his work. He was no stranger to the idea of transcendence, and his last penstrokes were devoted to a series of texts—at once rapt and ferociously of the present moment—he described as "Psalms, Prayers, and Other Conversations With and About God."

I return to Robert Henri to paraphrase his complete sentence about Walt Whitman: "Nobody wanted Arnold Schoenberg, but Arnold Schoenberg wanted himself, and it is well for us that he did."

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, February 23, at 8
Friday, February 24 at 8
THE MR. AND MRS. JEFFREY E. MARSHALL CONCERT
Saturday, February 25, at 8

JAMES LEVINE conducting

SCHOENBERG *Gurrelieder*

Part I

INTERMISSION

Part II
Part III

JOHAN BOTHA, tenor (Waldemar)
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood-Dove)
PAUL GROVES, tenor (Klaus-Narr)
WALDEMAR KMENTT, tenor (Speaker)
ALBERT DOHMEN, bass-baritone (Peasant)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Please note that text and translation are being distributed separately.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2005-2006 season.

These concerts will end about 10:20.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

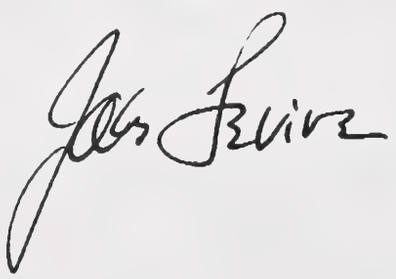
From the Music Director

Gurrelieder is such a very big piece, requiring such enormous performing forces, that one doesn't encounter it all that often; but I've been very fortunate in having had several opportunities to do it at venues where it mostly hadn't been done for decades—on the occasion of the Cincinnati May Festival's centennial; twice at Ravinia with the Chicago Symphony, and more recently with the MET Orchestra (in New York and Tokyo) and the Munich Philharmonic. And it's always a unique pleasure to do it—it's so challenging and exciting in every way. It's also a Schoenberg piece that's enjoyed even by people who don't generally love his music, because it couldn't be more lush in texture and color, or more utterly romantic in tone.

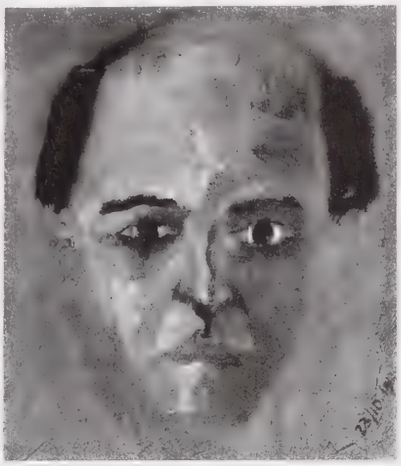
This is a one-of-a-kind work from Schoenberg, as so many of his works are; like Berlioz and Berg, he always finds a different content and structure for each piece. The sheer size and scope of *Gurrelieder* show Schoenberg's astonishing mastery in every way as he uses a very large orchestra (though often writing only for very few instruments at once) to produce an especially dazzling instrumentation that reflects his deep talent, skill, and understanding; and as he employs post-*Tristan* harmonies in a way that expands upon their implications in a manner that's specifically his own.

Every composer who lives a reasonable lifespan will at one time or another try to (1) write a piece just for himself, because he feels the inner need to write it (Mahler's Symphony No. 7); (2) write pieces that are innovative, seeking a way to get at something that hasn't been done before (Mahler's Second and Third symphonies and *Das Lied von der Erde*); and (3) write a piece in the largest possible dimensions, meaning not only from a personal point of view, but also in a way that causes the heavens and earth to vibrate in synchronicity or that—as Mahler once put it about his own Eighth Symphony—embraces the whole universe. (Consider, for example, the Requiem settings of Berlioz and Verdi, or Beethoven's *Missa Solemnis* and Ninth Symphony.)

With *Gurrelieder*—which grew from an idea for a cycle of songs for voice and piano into a massive work for soloists, chorus, and orchestra, and which he finally finished orchestrating only ten years after he composed it—Schoenberg achieves just that. And how ironic that it brought him the greatest triumph of his life at a time when he'd already moved so far beyond the musical idiom in which he wrote it.



Arnold Schoenberg
Gurrelieder (Songs of Gurre)



Self-portrait 1910, oil on paper

Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on July 13, 1951. He composed most of the Gurrelieder *in March 1900, completing the work in March 1901 after nearly a year's interruption. The orchestration was not, however, finished until November 7, 1911. Schoenberg's own detailed account of the chronology will be found in the note below. There were private performances of Part I (or portions of it) between 1901 and 1909, but the first public hearing of any of the music took place on January 14, 1910, in Vienna, when Part I was given in Anton von Webern's piano eight-hands arrangement, Hans Nachod and Martha Winternitz-Dorda taking the parts of Waldemar and Tove, with Webern, Rudolf Weirich, Etta Werndorff, and Arnold Winternitz at the two pianos. Schoenberg's "Book of the Hanging Gardens" (with Winternitz-Dorda and Werndorff) and his Three Piano Pieces, Opus 11 (with Werndorff) were given their first performance at the same concert. The first full performance was given in Vienna on February 23, 1913. Franz Schreker conducted the Tonkünstler-orchester (Vienna Symphony) and the Philharmonic Chorus augmented by the Mercantile Choral Society. The soloists were Hans Nachod, Martha Winternitz-Dorda, Marya Freund (Wood-Dove), Alexander Nosalewicz (Peasant), Alfred Boruttau (Klaus the Jester), and Ferdinand Grigori (Speaker).*

Gurrelieder *was introduced in this country by Leopold Stokowski and the Philadelphia Orchestra, the Mendelssohn Club, the Princeton University Glee Club, and the Fortnightly Club, with Paul Althouse, Jeannette Vreeland, Rose Bampton, Abrasha Robofsky, Robert Betts, and Benjamin de Loache, at the Metropolitan Opera House, Philadelphia, on April 8, 9, and 11, 1932 (at which time the performances were recorded by RCA; see page 55). The same forces carried the work to the Metropolitan Opera House, New York, on April 20, 1932. With Erich Leinsdorf conducting, Lili Chookasian sang the Wood-Dove's Narrative at Boston Symphony concerts on October 16 and 17, 1964, the orchestration having been somewhat reduced by Mr. Leinsdorf. The first complete* Gurrelieder *performances in Boston were given on May 7 and 8, 1977, with Gunther Schuller conducting the orchestras and chorus of the New England Conservatory of Music, members of the Chorus Pro Musica, Handel & Haydn Society, and Tanglewood Festival Chorus, and soloists Henry Grossman, Phyllis Bryn-Julson, D'Anna Fortunato, Keith Kibler, Kim Scown, and Michael Steinberg. The Boston Symphony together with the Berkshire Music Center Orchestra and the Tanglewood Festival Chorus gave a performance at Tanglewood on August 25, 1974; Seiji Ozawa conducted, and the soloists were James McCracken, Phyllis Curtin, Lili Chookasian, David Arnold, Jerry Jennings, and George London. Until this week, the only other BSO performances took place on March 30-31 and April 2, 1979, in Symphony Hall (at which time the work was recorded by Philips), and then on April 4 and 5 at Carnegie Hall; Seiji Ozawa conducted, with James McCracken, Jessye Norman, Tatiana Troyanos, Kim Scown, David Arnold, Werner Klemperer, and the Tanglewood Festival Chorus, John Oliver, conductor.*

The score of Gurrelieder *calls for six vocal soloists (soprano, mezzo-soprano or contralto, two tenors, bass, and speaker), three four-part men's choruses, eight-part mixed chorus, and an orchestra of eight flutes (four doubling piccolo), five oboes (two doubling English horn), seven clarinets (two doubling E-flat clarinet and two bass clarinet), three bassoons*

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

and two contrabassoons, ten horns (four doubling Wagner tubas), six trumpets, bass trumpet, alto trombone, four tenor trombones, bass trombone, contrabass trombone, contrabass tuba, timpani, tenor drum, cymbals, triangle, glockenspiel, snare drum, bass drum, xylophone, ratchet, iron chains, tam-tam, four harps, celesta, and strings, Schoenberg specifying twenty or more each of first and second violins and sixteen or more each of violas and cellos.

Gurrelieder is* the ardent work of young artists: Jens Peter Jacobsen was twenty when he wrote the poem, Robert Franz Arnold turned twenty-seven the year he published his translation, and Schoenberg wrote most of the music at twenty-five. Both Jacobsen and Schoenberg were to move far away from their respective *Gurre* styles. In his Schoenberg monograph, Charles Rosen calls the *Gurrelieder* premiere a "posthumous" triumph for a composer who had already "changed almost beyond recognition." The process of completing the full score had been so drawn out that by the time Schoenberg inscribed the final C major chord on his special forty-eight-stave paper, he had presented his *Hanging Gardens* songs and Opus 11 Piano Pieces to the public and, earlier, seen an audience in Vienna's Bösendorfer Hall enraged by his String Quartet No. 2. When the *Gurrelieder* were at last heard in February 1913, the Five Pieces for Orchestra, Opus 16, had been introduced in London (and were soon to travel to Chicago and Boston), and *Pierrot Lunaire* had been given in Berlin and eleven other cities in Germany and Austria. Moreover, the monodrama *Erwartung* (*Expectation*), the Maeterlinck song *Herzgewächse* (*Growths of the Heart*), and the Six Little Piano Pieces, Opus 19, were ready and awaiting performance.

At twenty-five, Schoenberg, already bald and just beginning to acquire the layer of fat that would for some years blur the contours of his extraordinarily expressive face, was putting together a minimal income orchestrating other people's operettas and as conductor of the chorus of the Metal Workers Union in the factory town of Stockerau. He was still living in Vienna, where his father, the proprietor of a small shoestore, had just died. Neither parent was musical, at least not more, said Schoenberg, than any other Viennese who wasn't specifically a music-hater. More remotely, though, there was music in his

*Are? *Lieder* is plural, and German writers treat the title as a plural noun—cf. the composer's memoir in English on page 39. English usage is inconsistent; that is, "the *Gurrelieder* are" (with definite article and plural verb) is quite possible, though the combination of no article with singular verb is more common. Neither is there one correct answer to the question of *Gurrelieder* or *Gurre-Lieder* or *Gurre Lieder*. Schoenberg's publishers, Universal-Edition, seem to have contributed the hyphen that appears in the printed score. Schoenberg generally wrote it as one word, though his piano-vocal manuscript gives *Gurre Lieder* and also turns the poet's name around into Peter Jens Jacobsen.

The British School of Boston

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

"Anything for a quiet life" by Frederic Remington generously provided by Frederic Remington Art Museum, Ogdensburg, New York, www.fredericremington.org.

Anything for a quiet life.

The Trusts and Estates Group at Davis Malm works hard to put your mind at ease. For more information or a copy of our Estate Planning Guide, please contact Marjorie Suisman at 617-367-2500 or msuisman@davismalm.com.

DAVIS MALM & D'AGOSTINE P.C.

ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

New England String Ensemble

FEDERICO CORTESE, CONDUCTOR

NESE Virtuosi

Friday, March 3, 2006 7:30pm
West Parish Church, Andover

Saturday, March 4, 2006 7:30pm
First Church, Boston

Special guest: ***cellist Leslie Parnas***

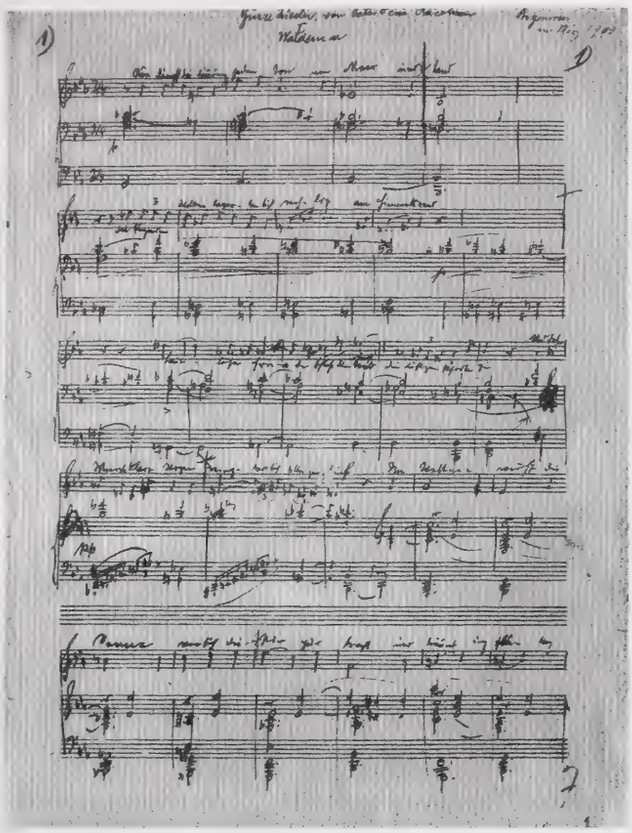
Gioacchino Rossini	Duetto in D for Cello and Double Bass
Anton Arensky	Quartet in A minor, op.35
Johannes Brahms	Sextet in Bb

"One of the outstanding and accomplished cellists of our time."
—Pablo Casals

781-224-1117 www.newenglandstringensemble.org

mother's family, the Nachods; and his cousin, Hans Nachod, was a heldentenor at the Kiel Opera and the first *Gurrelieder* Waldemar. At eight, Schoenberg began violin lessons and almost at once began to compose blatant imitations of the music he knew, violin duets by Viotti and others, as well as opera potpourris and marches he heard bands play in the park of a Sunday. He even tried his hand at a *Räuber-Phantasie* after Schiller's blood-and-thunder protest drama.

With money he earned giving German lessons to a Greek, Schoenberg bought some secondhand Beethoven scores, which left him burning to write string quartets. At this point a new friend, Oskar Adler, came into his life. He taught Schoenberg some elementary harmony and also, as the composer told the story many years later (original in English),



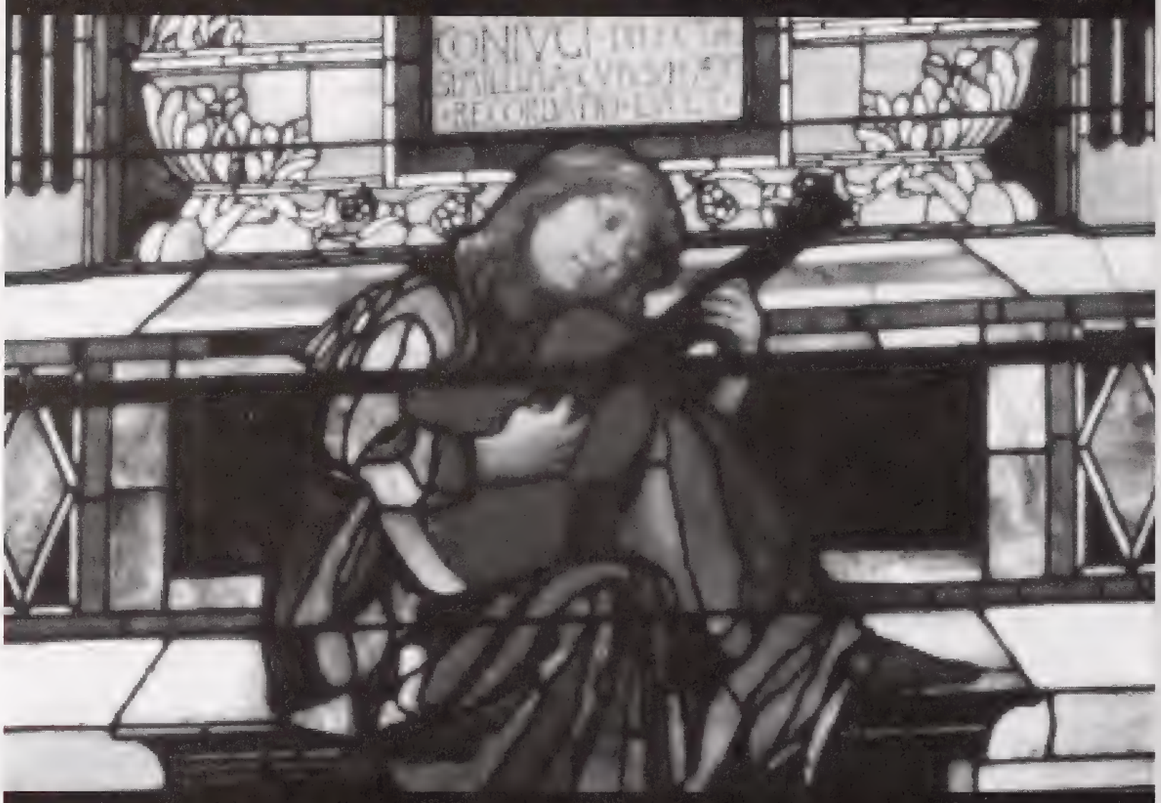
Manuscript score of the first song

> procured a large viola furnished with zither strings, which produced the pitch and compass of the cello. This instrument I was to play, which, knowing no better, I played by using the fingering of the viola. Soon thereafter I purchased a cello, and this I also played with the same fingering with which I had played the violin, viola, and the (as I called it) violin-cello. This went on for quite a time, until Adler had been told by a real cellist that the fingering on the cello is quite different. The rest I had to find out myself.
>
> At once, of course, I started writing string quartets. In the meantime, *Meyers Konversations-Lexikon* (an encyclopedia, which we bought on installments) had reached the long-hoped-for letter S, enabling me to learn under "*Sonate*" how a first movement of a string quartet should be constructed. At that time I was about eighteen years old, but had not obtained any other instruction than that which Oskar Adler had given me.*

By this time, Schoenberg had taken a job in a bank. He hated it, and the day the bank went broke in 1895 was one of the happiest in his life. His decision, moreover, to seek no further employment along those lines, a move perceived by his parents as a decision to change from "solid citizen to bohemian," caused quite a family crisis. He did stick with his resolve, though. The other happy stroke of fate that year was his joining Polyhymnia, an ensemble that rather exaggerated in calling itself an orchestra. The conductor was Alexander von Zemlinsky, then twenty-three, a composer whose first efforts had been encouraged by Brahms, and a future conductor of distinction, holding important positions in Vienna, Prague, and Berlin. (He died in Larchmont, New York, in 1942.) Zemlinsky quickly made friends with the young man whose "fiery mishandling" of the cello he found so engaging. Schoenberg, for his part, acknowledged Zemlinsky as the man from whom he had acquired most of his "knowledge of compositional techniques and problems" and

*Adler's major work was a book, published 1950, called *Das Testament der Astrologie*. He also left a large unpublished manuscript, *The Critique of Pure Music*. Schoenberg and Adler were in affectionate correspondence as late as April 1951. Adler died in London in 1955.

Experience Trinity



J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

as, in effect, his only teacher.

From this teacher and friend, the confirmed Brahmsian also learned to understand, value, and love the music of Richard Wagner. Later, the personal side of the relationship was further consolidated when Schoenberg married Zemlinsky's sister Mathilde. In 1897, Schoenberg completed his delightfully Dvořákian string quartet in D and saw it taken into the repertory of the Fitzner Quartet, one of the esteemed groups of the day. A year later, there was a disturbance after the performance of some of his songs by Eduard Gärtner with Zemlinsky, "and since then," Schoenberg told his pupil and biographer Egon Wellesz, "the scandal has never stopped." On December 1, 1899, Schoenberg completed his first undoubted masterpiece, the string sextet *Verklärte Nacht* (*Transfigured Night*). Just then, he learned that the *Tonkünstlerverein* ("Composers Alliance") in Vienna was offering a prize for a song cycle with piano accompaniment. He turned to the poetry of Jens Peter Jacobsen, and that was the beginning of *Gurrelieder*.*

Jacobsen was born 1847 at Thisted, in Jutland, and died there in 1885, having suffered from tuberculosis since 1872. Trained as a botanist, he became the translator into Danish of Darwin's *Origin of Species* and *The Descent of Man*. The Brandes brothers, Carl and Georg (the latter, the Danish translator of John Stuart Mill, was one of the most significant figures in Scandinavian intellectual life of his time), led Jacobsen from the Romantic aura of the *Gurresange* to the naturalism of his later novels *Marie Grubbe* and *Niels Lyhne*, books that critics have compared as literary and psychological achievements to the work of Flaubert and James. Scandinavian literature had a considerable vogue in German-speaking countries around the turn of the century, and, like Ibsen, Strindberg, and Knut Hamsun, Jacobsen was excellently translated and widely read. Robert Franz Arnold's version was brand-new when Schoenberg encountered it at the end of 1899.† Because the *Gurrelieder* text in the score differs in some details from what is found in the book, it is likely that Arnold undertook some revisions at the composer's behest or that the two men worked on the libretto together. The wonderful image of "the surging-tide of the staircase" ("*die steigenden Wogen der Treppe*") at the end of Tove's second song is an example of such an alteration and it produces, in Schoenberg, an extraordinary musical

*At an uncertain date between 1899 and 1903, Schoenberg composed one further Jacobsen setting, *Hochzeitslied* (*Wedding Song*), which he included in the Six Songs for voice and piano, Opus 3. It is not a distinguished song.

†Arnold,whose real name was Levisohn, was a philologist and literary historian at the University of Vienna. His specialties were the history of drama and Polish literature. He died in Vienna in 1938 at the age of sixty-five.

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

ROCKPORT CHAMBER MUSIC FESTIVAL
Celebrating 25 Years
June 8-July 2, 2006
Rockport, MA
David Deveau, Artistic Director
www.rcmf.org 978.546.7391

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

PROGRAM NOTES
at 7:00 with the
evening's composers

Concertos for Indigenous Instruments

FRIDAY **MARCH 10, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

SOLTANI

BMOP's ongoing exploration of new orchestral music influenced by non-Western cultures continues with a program of concertos for Persian, Korean, and Japanese instruments. The evening includes the world premiere of **REZA VALI**'s *"Toward that Endless Plain" Concerto for Persian Ney and Orchestra* with international soloist **KHOSROW SOLTANI**. Program also features the world premiere of **JIN HI KIM**'s *Eternal Rock II*, **HENRY COWELL**'s *Concerto No. 1 for Koto and Orchestra*, and **TAN DUN**'s *Yi°*

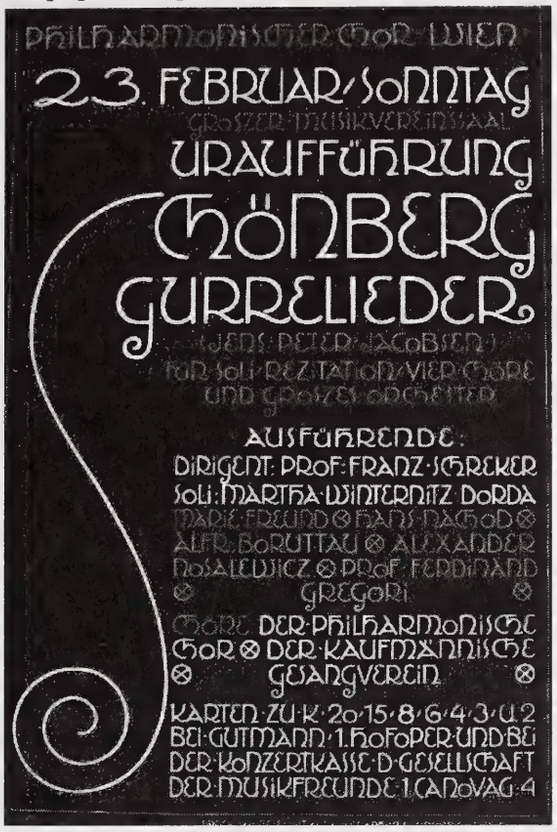
GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through March 3; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

response. Quickly, too, the composer became aware that the project demanded execution on a scale far beyond what he had envisioned, thus sharing an experience frequently suffered by Wagner and by Schoenberg's own contemporary, future Californian neighbor, wary friend, and, for a time, bitterly resented enemy, Thomas Mann. To Alban Berg, his pupil who published a book-length analysis of *Gurrelieder* in 1913, Schoenberg described progress and hindrances:



Poster by stage designer Alfred Roller for the first performance of "Gurrelieder"

> In March 1900, I composed parts I and II as well as much of Part III. Then, long pause, filled with scoring operettas. March (in other words early) 1901, completed the remainder. Then, instrumentation begun August 1901 (again kept from it by other work, I've after all always been kept from composing). Continued in Berlin in the middle of 1902. Then big interruption because of operetta scores. Worked on it for the last time in 1903 and got as far as about page 118 [just after the beginning of the passage for the Peasant in Part III]. Thereupon let it be and abandoned it altogether! Took it up again in July 1910. Scored everything but the final chorus, completed that in Zehlendorf [a suburb of Berlin] 1911.
>
> So the whole composition was finished in, I believe, April or May 1901. Only the final chorus was in mere sketch form, though the most important lines and the whole shape were fully worked out. There were just minimal notes about instrumentation in the original composition. In those days I didn't write such things down: after all, you remember the sound. But apart from that, it's obvious that the instrumental style of those parts scored in 1910 and 1911 is quite different from what you find in parts I and II. I had no intention of concealing that. On the contrary, it stands to reason that ten years later I'd be orchestrating quite differently.
>
> In the course of finishing the score I revised only a very few spots. It's a matter merely of passages of eight to twenty measures, especially, for example, in the Klaus the Jester piece and in the final chorus. All the rest (including things I'd have liked to be different) stayed just the way it was. I couldn't have hit the style any more, and any halfway skilled expert ought to have no problem finding the four or five fixed up places. These corrections caused me more trouble than, at its time, the whole composition.

In a later account written for the January 30, 1951, issue of *Tout Ensemble*, the student publication of the Cincinnati Conservatory of Music, in preparation for performances of *Gurrelieder* by the Cincinnati Symphony under Thor Johnson, Schoenberg (*Tout Ensemble* denies him both umlaut and e) amplified the story, first describing the circumstances of the 1910 "preview" and the introduction at the same concert of the *Hanging Gardens* songs and the Opus 11 piano pieces (original in English):

> Having experienced hisses, insulting criticism, and even riots for works of my first period, including *Transfigured Night*, the First and Second quartets, Opp. 7 and 10, and the first Chamber Symphony, Op. 9, I was, of course, afraid my opponents might have forgotten that *Transfigured Night* had since become a success. The attitude of

the audience had changed; a concert of mine was even favorably accepted. Only the critics still remained negative. Thus I wondered what reaction this extreme turn of style might provoke.

In order to prevent at least those who believed in me from too early "abandoning the sinking ship," I decided to present the first part of the *Gurrelieder* in this same concert. Why I added a work so contrasting in style demanded an explanation which I furnished by a "*Vorwort*" (preface) printed on the first page of the program, excerpts of which follow here:

"I have composed the *Gurrelieder* around 1900, but the George Songs [Stefan George: *Book of the Hanging Gardens*] and the Piano Pieces in 1908. The evolution of style is justified by the interval.... By presenting now the first part of the *Gurrelieder* I want to remind my friends that also this work was not appreciated at the time of its creation.... This work will show you that it was neither lack of inventiveness nor insufficient technique that forced me upon this new road. But that I had to obey an inherent power within myself, which asked me to pursue this course."

The most striking consequence of [the success of the *Gurrelieder* at this concert] was the demand of many people to hear the whole work with orchestra and chorus. And I was besieged with questions why I had stopped orchestrating. Even Universal-Edition's president, Mr. Emil Hertzka, appeared and offered me a contract for the publication of the work.

I gave in.

I had not finished the score for these reasons. One: I had become discouraged by the tremendous obstacle of ever having this work performed. The difficulties for singers, orchestra, choruses; the fees for all the participants and all the other expenses seemed insurpassably forbidding.

Two: Even more than that, it was the necessity to earn a living which forced me to spend all my time for the work providing such money. I have established that the

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

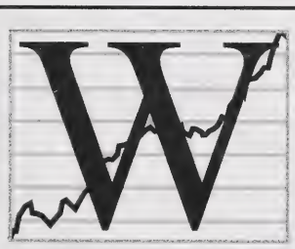
170 Needham St. Newton, MA

617.965.4600

actual time for the composing had not required much more than five months. About the same was necessary for the orchestration. Yet between 1900 and 1903 I was prevented from finishing the score because I had to orchestrate operas and operettas of people who were not able to write for orchestra. I then wrote about six thousand pages of orchestral scores—among them to the music of some well-known composers.

Three: Also during this time my style had changed. My destiny, internal and external influences had driven me on the road of exploration. I was just beginning to move on many roundabout ways toward new goals of expression, formulation, and elaboration. I had already composed a few works witnessing this development. In consequence of all these circumstances, I lost interest in the *Gurrelieder*, abandoned the idea of ever finishing it, and decided to leave the incomplete work "for posterity." Fortunately, while writing in the mornings my *Harmonielehre* [*Theory of Harmony*], the afternoons sufficed to finish the orchestration.

Of course Schoenberg's aggrieved remark to Berg that "something always kept [him] from composing" is simply not true. Certainly he was wildly busy and, like almost all composers in the twentieth century, he earned his bread by activities other than composition. He does not mention, in his Cincinnati account, his teaching, which, from 1902 on, occupied increasing quotas of time and energy. (It was in 1904 that he began work with his two most famous pupils, Anton von Webern and Alban Berg.) Nor does he talk about his activity as songwriter, conductor, and arranger for Ernst von Wolzogen's famous *Überbrettl* cabaret in Berlin. About 1907 he began to paint seriously, mounting his first one man show in Vienna in 1910 and exhibiting three oils in Kandinsky's and Franz Marc's first *Blaue Reiter* show in Munich, December 1911. One should add, too, that the *Harmonielehre* was no casual textbook but a treatise as original as it is massive. But compose he did, and copiously. He was a convinced believer in inspiration—"*Einfall*"—and no wonder; for when *der Einfall* hit, he wrote at white heat. The *Gurrelieder* dates show it, and it was an ability he kept into old age: at seventy-two, in the immediate aftermath of a near-fatal illness, he wrote his richly complex and blazingly inspired String Trio in thirty-five days. His catalogue is not, in the end, exceedingly large, but no major composer, not even Mozart and Schubert, left behind such a quantity of unfinished works. If, finally, we ask what Schoenberg accomplished between 1903, when he thought he was abandoning the *Gurrelieder* for good, and 1911, when he completed the score, we face an astounding list that in addition to the works already mentioned—the Chamber Symphony No. 1, the Quartet No. 2, the *Hanging Gardens* cycle, the two sets of piano pieces, the Five Pieces for Orchestra, *Erwartung*, and *Herzgewächse*—includes the symphonic poem *Pelleas und Melisande*, the String Quartet No. 1, the chorus *Friede*



WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

auf Erden (*Peace on Earth*), several songs both with orchestra and piano, most of the Chamber Symphony No. 2 (picked up again and finished as an exceptionally touching and beautiful hybrid in 1939), and a substantial start on the drama *Die glückliche Hand* (*The Lucky Touch*).

Schoenberg's other explanations convince more. Nearly half a century earlier, Wagner had ceased work on *Siegfried* for twelve years because production prospects seemed too improbable. The twenty-nine-year-old Schoenberg, already fully experienced with hostility and quite lacking Wagner's chutzpah and talent for publicity, could not view with any optimism the chances of getting *Gurrelieder* performed. *Gurrelieder*, moreover, is still expensive, difficult, and rare. Its bigness is, however, an essential part of its character. The history of German music since Beethoven's Ninth Symphony, the existence of Wagner's *Ring* and *Meistersinger*, of the symphonies of Bruckner and more recently those of Gustav Mahler, gave Schoenberg a language and a tradition. But it was always Schoenberg's way to compose "big." He was committed to opera, the concerto, the string quartet. Even his miniatures are dense. A comparison of his all-but-instantly-over pieces for chamber orchestra of 1910 with Webern's Five Pieces, Opus 10 (1911) is remarkable and illuminating. And even in *Pierrot Lunaire* with its five players (who, however, play eight different instruments) we can see that what interested him was not "anti-*Gurrelieder*" spareness as much as the challenge of discovering how rich and varied were the sounds to be drawn from such an ensemble. Nor did the interest in the monumental leave Schoenberg after the orchestral miniatures of 1910 and *Pierrot*: in 1912 he planned a three-evening operatic project based on Balzac's mystical *Séraphita*, he labored for years on his oratorio *Die Jakobsleiter* (*Jacob's Ladder*), and he wrote two acts of *Moses und Aron*.

Schoenberg with his first wife, Mathilde (composer Alexander von Zemlinsky's sister), and their children Trudi and Georg, Berlin, 1931

"Also during this time my style had changed." Schoenberg in later years often pondered that decade, the new century's first, in which he made the journey from *Gurrelieder* and *Pelleas* via the Five Pieces for Orchestra and *Erwartung* to *Pierrot*. In 1948 he wrote, in English, an essay in which he explained "how and why" he still sometimes wrote tonal music. He called it *On revient toujours* and he said:

> When I finished my first *Kammersymphonie*, Opus 9 [1906], I told my friends: "Now I have established my style. I know now how I have to compose." But my next work showed a great deviation from this style; it was a first step toward my present style. My destiny had forced me in this direction—I was not destined to continue in the manner of *Transfigured Night* or *Gurrelieder* or even *Pelleas und Melisande*. The Supreme Commander had ordered me on a harder road.
>
> But a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge.

It was a difficult time. When Schoenberg joined the army during the 1914 war, he admitted in response to an officer's question that, yes, he was *the* Arnold Schoenberg, and added: "You see, no one else wanted to be, so I had to take it on." It was a time—better, the beginning of a time—of paradox. Both phenomena, that he changed and that essentially he stayed the same—writing the same music as before, only more cogently and beautifully, he liked to say in later years—were important to him. One sees him discover-

© 2005-LIFE CARE CENTERS OF AMERICA

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity
HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

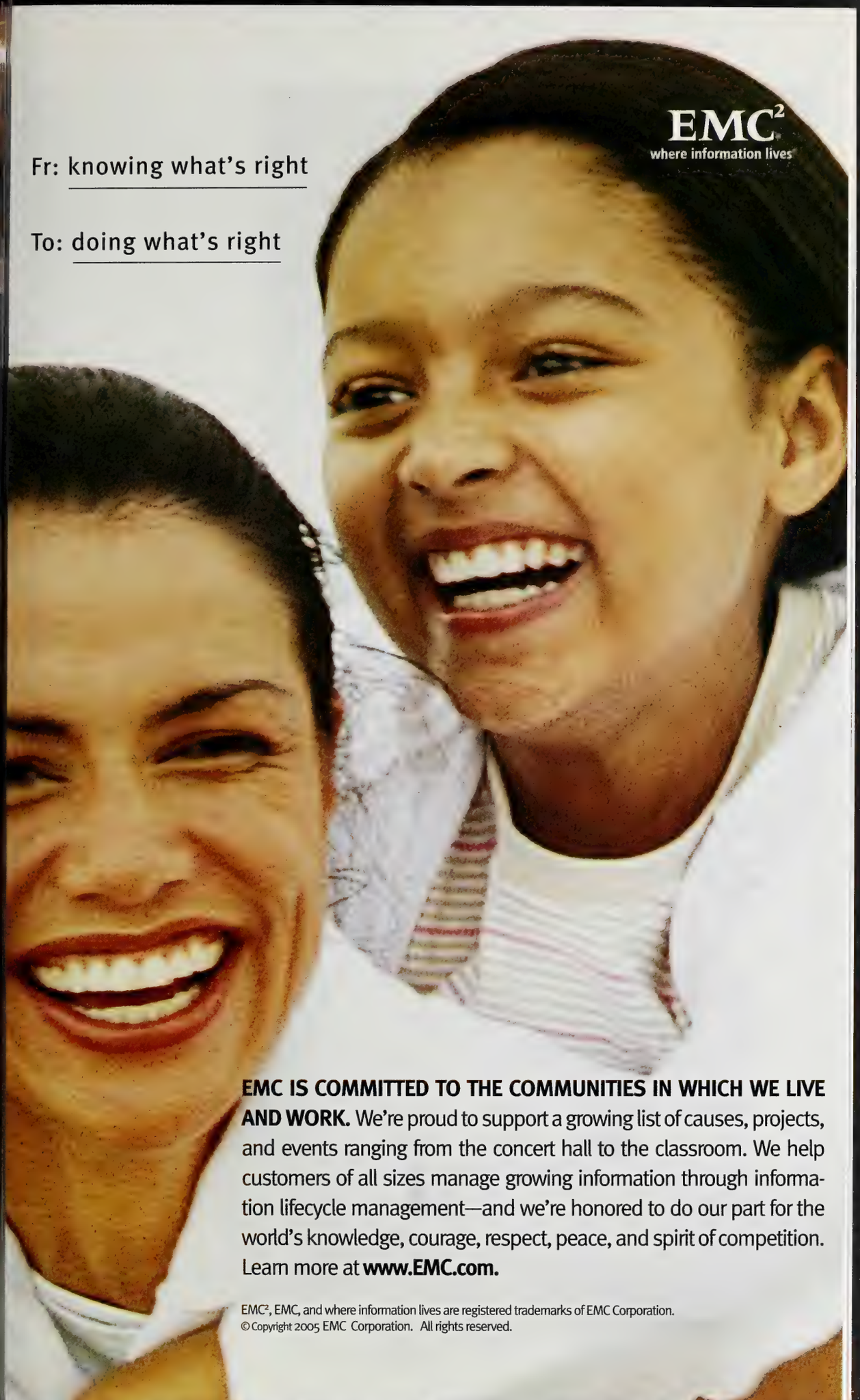
Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

© 2005 Delta Air Lines, Inc.
ALL THE
WORLD'S A STAGE
LOWER FARES
DELTA.COM
Delta
SKYTEAM
good goes around
Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

ing the song in the Second Quartet about "the air of other planets," the changing-chords movement in the Five Pieces for Orchestra, the dazzling kaleidoscope of "Moonspot" in *Pierrot Lunaire*, and finding it hard, in the midst of such excitements, to think about finishing the *Gurrelieder*. That external and internal reasons—the success of the January 1910 concert and, no doubt, an early seizure of *on-revient-toujours* nostalgia—drove him after all to the task is a happy thing. The completed *Gurrelieder* —where the "old" glories of Tove's "*Nun sag ich dir zum ersten Mal*" ("Now for the first I say") and the chorus's "*Das Leben kommt mit Macht und Glanz*" ("Life comes with might and splendor") live with the new magic of the orchestral writing behind and around the telling of the tale of the Summer Wind's wild hunt—partakes of the peculiarly piquant and touching beauty of the hybrid.

The *Gurresange* occur in a book of Jacobsen's called *En cactus springer ud* ("A Cactus Blooms"). Five suitors of a beautiful young woman spend the night with her and her father, waiting for a rare species of cactus to burst into bloom. The young men are all literary types, and to pass the time they read their latest stories and poems to the company. One of these offerings—it is greeted rather cryptically with "No comment—pass on"—is the story of King Waldemar* and the Princess Tove:

Waldemar loved Tovelille, whose name means "Little Dove" and for whom he built the castle of Gurre. ("*Gurren*" means "to coo." The ruins of Gurre can still be seen at the northern tip of Zealand near Helsingör, which of course is Hamlet's Elsinore.) But Queen Helwig had Tove murdered. In rage and grief, Waldemar offered God a lesson in kingship, and for this he was condemned "after death to hunt each night from dusk to dawn, galloping with his spectral henchmen in wild chase across the stormy heavens." But his love was stronger than death. "All nature spoke to him of Tove, and each morning,

*Waldemar IV Atterdag—the usual spelling is Valdemar, but it seems less confusing in this context to retain the German spelling—ruled in Denmark from 1340 to 1375. Upon his accession, he contracted a politically useful marriage to Helvig, sister of the Duke of Schleswig. His reign was marked by frequent and partially successful wars with Germany.

The ruins of Gurre Castle, North Zealand, dating from around 1150

NEW ENGLAND CONSERVATORY

Così fan tutte

fully staged opera with orchestra, John Greer, conductor
Patricia-Maria Weinmann, director
March 11 and 12, Cutler Majestic Theatre, Boston
1-800-233-3123, www.telecharge.com

Mozart "Gran Partita" celebration February 28
afternoon panel with Mozart experts is followed by
evening concert in NEC's Jordan Hall led by
former BSO horn player Richard Mackey of the NEC faculty

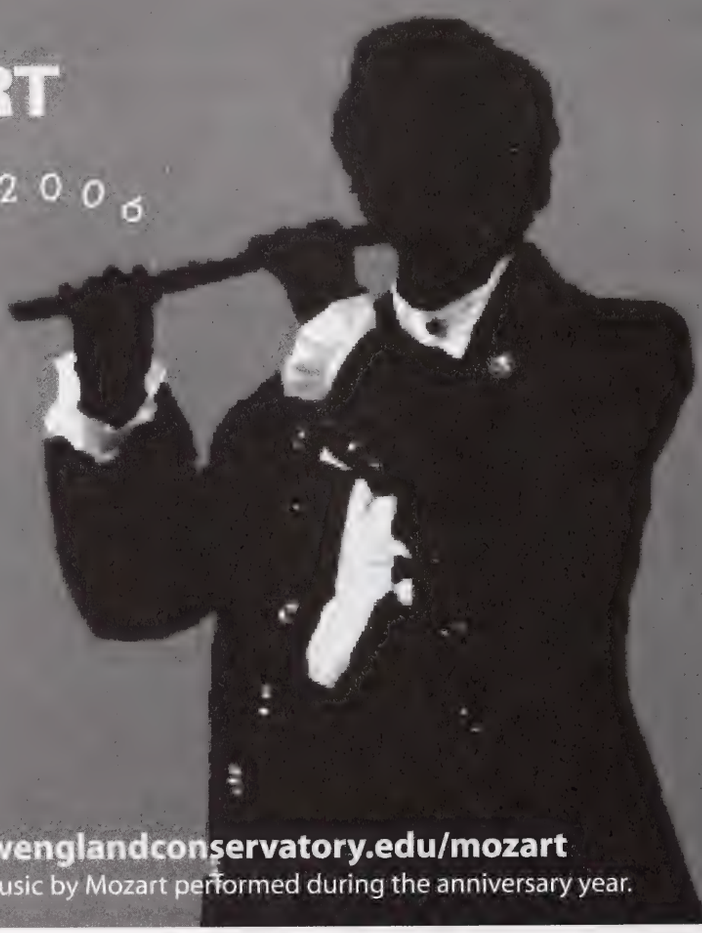
Donald Palma coaches the NEC Chamber Orchestra in a
Mozart Sinfonia concertante on each of their spring concerts
in NEC's Jordan Hall, March 1, April 10

Piano Honors Concert devoted to Mozart April 30, NEC's Jordan Hall

chamber and solo works by Mozart
appear on NEC concerts by NEC faculty and students
April 3 and 13, May 23

MOZART

1756-2006



Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

when the grisly horrors of the nocturnal chase were past, he found Tove in the reawakening of the beauty of the world."

Schoenberg makes a three-part division of the material. Part I consists of nine love songs for Waldemar and Tove, followed by the Wood-Dove's narration of Tove's death and funeral. There is an orchestral prelude, and an interlude for orchestra sets the Wood-Dove's story off from the songs. Part II consists only of Waldemar's address to God after the death of Tove. Part III brings three more Waldemar songs, an address to his men, a soliloquy, and another harangue to God. These are separated and surrounded by two choruses and by two commentaries, that of a terrified peasant and another by Waldemar's own court jester. Another orchestral interlude prepares and sets off the conclusion, the story of the Summer Wind's wild chase and the sunrise. You have, then, a long section, a very short one, and another that is almost as long as the first.

The score does not specify where the intermission is to occur. Each time Schoenberg himself conducted *Gurrelieder*—Leipzig 1914, Amsterdam and Vienna 1920, London 1928*—he made the break between Parts II and III, which makes sense: Parts I and II are the events on earth, while Part III is supernatural; and Part II opens with so striking a variant of the final cadence of the Wood-Dove's narration that one can certainly argue for hearing the two in proximity. On the other hand, the length of Part I—nearly an hour, with the Wood-Dove's narrative providing a weighty, emotionally fraught conclusion—is enough to argue for an intermission at that point; and Part II, only five minutes long, can come off as anticlimactic when heard right after the Wood-Dove's song. With the intermission after Part I, the opening of Part II, with its allusion to the final cadence of the first half, ensures harmonic and psychological continuity once we return to our seats; and when it follows the intermission, the entirety of Part II can be heard convincingly as preface to the happenings of Part III.

What follows makes no claim of to be an analysis, nor even a full description of the music. Take it, rather, as a few comments by the way. The first measures of the Prelude —just flutes, oboes, horns, harps, violins—at once give us a sense of Schoenberg's orchestral imagination. The harmony lies quite still, just an E-flat major chord with an added sixth (C), which conveys something of the space the composition will take up. For the moment, then, the life is all in the texture, the single chord being articulated simultaneously in a rich variety of patterns and speeds, a cross-rhythmed vibration in two flutes, a trill in another, staccato raindrops in four more; different sections of violins, all muted, some in eighth-notes in contrary motion, others in both broken and continuous sixteenths; a cross-current of triplets in another flute and in one of the harps; horn and another harp continuing the offbeat "raindrops"; a softly punctuating harp chord every other measure, motionless E-flat and B-flat in two oboes. These opening minutes would alone be sufficient to justify the "extravagance" of, for example, eight flutes: Schoenberg knows exactly why he writes for such an orchestra and really uses its unique

*At Schoenberg's insistence, the London performance was given in English. And in a letter to Thor Johnson, who was about to prepare the 1951 performance in Cincinnati, we find the composer pleading for the vernacular. He writes: "One thing,

ONE THING IS VERY IMPORTANT:

Make the performance in ENGLISH not in German. People do not understand German, neither here, nor in Australia, England, Canada and in many other places. There is an excellent translation in the Stokowsky [*sic*] Victor Album. I possess besides a translation into English, which I myself used in my performance in London and which is also very, very good. There is no reason why it should be given in German."

The plea was in vain. In the light of Schoenberg's concern with getting the story across, it is interesting to note that in 1927 he seriously considered the possibility of a staged *Gurrelieder* in Berlin. The July 24, 1950, letter to Thor Johnson, published in Erwin Stein's edition of Schoenberg's letters (New York 1965) has much to say about performance problems in this work, including detailed criticism of the Stokowski recording, and it is one of the essential *Gurrelieder* documents.

Bank of America
Celebrity Series

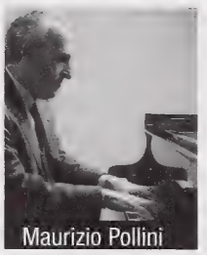
2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir


Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici
and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet
with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great?
with Rob Kapilow
and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet
and Luciana Souza
Brazilian Duo
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra
with Kurt Masur conductor
and Sergey Khachatryan violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik
Crossing the Divide
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin
and Nikolai Lugansky piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin
and Pinchas Zukerman
violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

characteristics and possibilities. In the 1920s, Schoenberg's pupil Erwin Stein made a reduced orchestration of *Gurrelieder*, but the loss, not so much of weight as of the possibility of working with eight flutes as opposed to a mixture of flutes and clarinets, is tremendous. When Stein proposed a reduced *Pelleas und Melisande* for provincial orchestras, Schoenberg replied,

> ... I am inclined to think it would be fairly difficult to do it in a valid form. Are you quite sure that the *Gurrelieder* reduction turned out well? You know I haven't heard it, but I don't know whether such attempts to make things easier don't merely increase the difficulties. The layout of the scores is certainly larger than I should make it now [1927]; on the other hand, the instrumentation has really been done very well within this system, and with a fine sense for the sound, and, what is most important of all: tried and tested on the basis of experience.

The Prelude makes one great excursion into D-flat (both major and minor) and then returns to its original key for the beginning of Waldemar's opening, scene-setting song. In other words, the song finished what the Prelude began, so that Prelude and song are one. Indeed, the first absolutely stable, settled cadence in E-flat occurs only near the end of the song when Waldemar sings "*Ruh aus, mein Sinn, ruh aus*" ("Rest, my senses, rest"). Everywhere in *Gurrelieder*, Schoenberg's handling of harmonic relationships, whether in detail or in the largest strategy, is a marvel both of sensibility and skill. It is a historical irony that the man who led the flight from tonal harmony was one whose understanding of it was unsurpassed. At the same time, one can imagine how that sensitive and exploring ear must have longed to know what else could be done, what lands lay beyond the known boundaries.

Tove's first song, more scene-setting, introduces a new orchestral world. Where Waldemar's song was plain, dominated by softly solid chords of strings and woodwinds, a shimmering, flickering texture of solo violins, violas, and cellos lights her musing. In the second pair of songs, Waldemar and Tove are united. Waldemar—or Volmer, as he calls himself here—moves from impatience to the first glimpse of Tove. The music moves from the restless C-sharp minor of "*Ross! mein Ross!*" ("Horse! my horse!)—the first extended passage in minor since the Prelude's pages in the same key—to the ecstatic E major surge of "*Volmer hat Tove gesehn*!" ("Volmer has seen Tove!"). The great glissando just before that for all four harps is one of Schoenberg's most thrilling orchestral inventions. As Tove watches Volmer's approach "till he, upon the topmost tread/Sinks into my open arms," her music, too, makes the journey from restless minor to jubilant major.

Schoenberg allows ample space before the next pair of songs. The ecstasy of "*Volmer hat Tove gesehn!*" ("Volmer has seen Tove!") and "*... mir in die offenen Arme fällt*" ("... sinks into my open arms") gives way to serenity: these two songs are even in the same key. Waldemar's reverts to the "plain" style of his first song, Tove's, all delicately throbbing syncopations, is laced with the sympathetic solo song of clarinet, violin, and cello. At "*So sprech ich*" ("To that I say") violins catch and embrace the voice in preparation for their searing extension of the song, after Tove herself falls silent. The arching melody of this song is one Schoenberg will not let you forget. Then, in Waldemar's "*Es ist Mitternachtszeit*" ("'Tis midnight"), comes the first adumbration of tragedy—and the chilling sound of the cellos' quasi-recitative with its accompaniment of harp, cymbal, bass drum, and two solo basses.* Tove makes gentle reply and Waldemar concludes their cycle of love songs with his rapt "*Du wunderliche Tove*" ("Extraordinary Tove"). It takes us back to the world of E-flat, but the harmony is not, in the end, resolved. There unfolds a great rehearing and development of the music we have heard so far, to spill, finally, into the Wood-Dove's story with the king's wildly beating heart, the picture of Waldemar's and Tove's thoughts gliding like two streams (her "*Nun sag ich dir*" in the

*The 1941 Variations on a Recitative for organ, Opus 40, use a theme closely related to this one. The key, D minor, is also the same.

violin, his "*So tanzen die Engel*" in the cello), the coffin on the king's shoulders, the one glimpse of Queen Hedwig with "the tears she did not wish to weep/Glittering in her eyes," the Angelus bells, the anguished and broken conclusion.

The first music of Part II is the last of Part I, but heard, as it were, at another angle. The music of *Gurrelieder* is constantly a music of returns. Like Thomas Mann and like Wagner, from whom both writer and musician learned so much ("whatever I know, whatever I learned within my limitations to practice and to develop, whatever is mine from the store of means, mine by way of effect,... whatever I have in epic spirit, in beginnings and endings, in style in the sense of a mysterious suiting of the personal to the objective, in the invention of symbols, in the organic oneness of the details and the whole of a work...," wrote Mann), Schoenberg was a master of recapitulation.

Now Waldemar is dead, and Part III of *Gurrelieder* begins with the music we first heard with the words:

> 'Tis midnight,
> And unholy beings
> Rise from forgotten, sunken graves,
> And gaze with longing
> At the candles in the castle, and the cottage lights.

Waldemar wakens his men for their nightly and accursed ride. To the sound of a clanking,

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

rattling, screaming orchestra—it is hard for us to remember that trombone glissandos were new in 1911—a peasant describes the destruction of nocturnal peace. The men themselves, cousins to the vassals of Hagen of Gibich, are heard from in a grim hunting-chorus. Waldemar is haunted by the sight and sound of Tove in all nature; the orchestra threads fragments of her song, "*Nun sag ich dir*," all about his voice. Flutes, clarinets, pizzicato violins, set up a sudden chirping. Waldemar had told God that what He needed was a jester to tell Him some home truths, offering himself for the post. Now we hear from Waldemar's Jester Klaus, pathetic, aggrieved, funny, showing us another way of perceiving the events into which we have been so intensely drawn. How eerie it is when Tove's melody shines through for a few seconds when Klaus, with his Fool's rational impatience, tells us of the king's "continually calling to a maiden, dead these many years and days." (Klaus's song, whose "modern" orchestral writing makes it one of *Gurrelieder*'s stubbornly discrepant moments, sounds like David's catalogue of the Mastersingers' modes as Mahler might have written it on one of his maddest days.) Waldemar makes one last defiant address to God. His men, at the coming of day with its "might and splendor/With deeds and pounding hearts," prepare to return to their graves, to their world "of sorrow and of death/Of pain and death."

Implausibly low notes of contrabassoons, contrabass tuba, and contrabass trombone, a few scarcely breathed chords on flutes and celesta, slow the music into silence. In the great stillness, leaves begin to stir as the Summer Wind begins his wild hunt. Here Schoenberg introduces a new mode of narrative, something between speech and song, to which he will soon return in *Pierrot Lunaire* and again, many years later, in *Moses und Aron* and in his setting of Byron's *Ode to Napoleon*.* It is the most poetic, the most original section in the *Gurrelieder*, because of the uncommon vividness with which the evocative text is articulated, perhaps even more because of the astounding life Schoenberg creates in his rippling, discarnate, softly lustrous orchestra. "What can the wind want?" In music suffused with sweet remembrance, a clarinet, some solo strings tell us. To prepare the great choral sunrise with this music that stops just short of singing is a superb dramatic stroke on Schoenberg's part. The music, its textures enlivened by Schoenberg's energetic polyphony, surges to a climax on the chord where the whole work had started, only it is C major with its added sixth (now). C major, which we think of, not altogether rationally, as the most elemental of keys, has been saved for this moment. At the last, the alien sixth is taken away, and there is only the blaze of the pure C major chord as all nature greets the redeeming light of the sun.

—Michael Steinberg

*These are not the only subsequent uses by Schoenberg of the device. Though, in *Gurrelieder*, he notates precise pitches, he indicated in a letter to Erika Stiedry-Wagner, the Speaker in the Cincinnati performance, that pitch was "in no way at issue. That I wrote actual notes happened only because I thought I could in that way provide a more forceful representation of my phrasing, accentuation, and declamation." He did, however, insist on absolutely accurate performance by the Speaker of the written rhythms. The part has most often been taken by a man. The score, however, does not specify gender, and in suggesting his own daughter Nuria as well as Mrs. Stiedry-Wagner to the Cincinnati conductor, Schoenberg made it clear that performance by a woman is acceptable. The argument for a male voice would be that the women's voices in the final chorus make a far greater effect if only men's voices have been heard since the end of the Wood-Dove's narration.

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

February 10 & 12

Schumann	Piano Trio in D minor, Op. 63
Wyner	Tanz and Maissele for Clarinet, Violin, Cello and Piano (1981)
Mendelssohn	String Quintet in A major, Op. 18

March 24 & 26

Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

April 28 & 30

Ravel	Chanson madécasses
Mahler	Songs of a Wayfarer
Schubert	Octet in F major for Winds and Strings

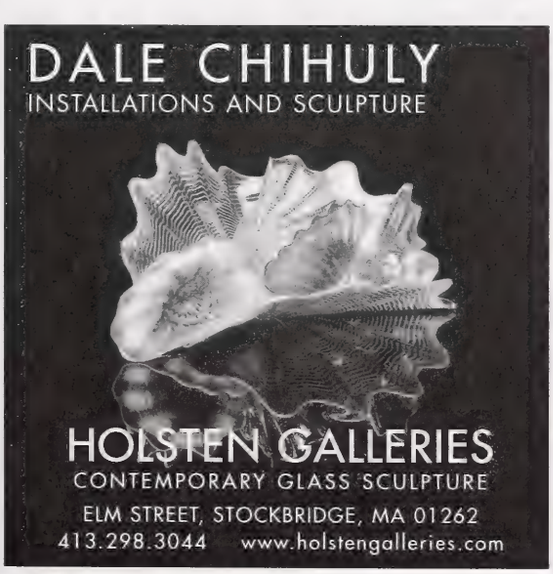
"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

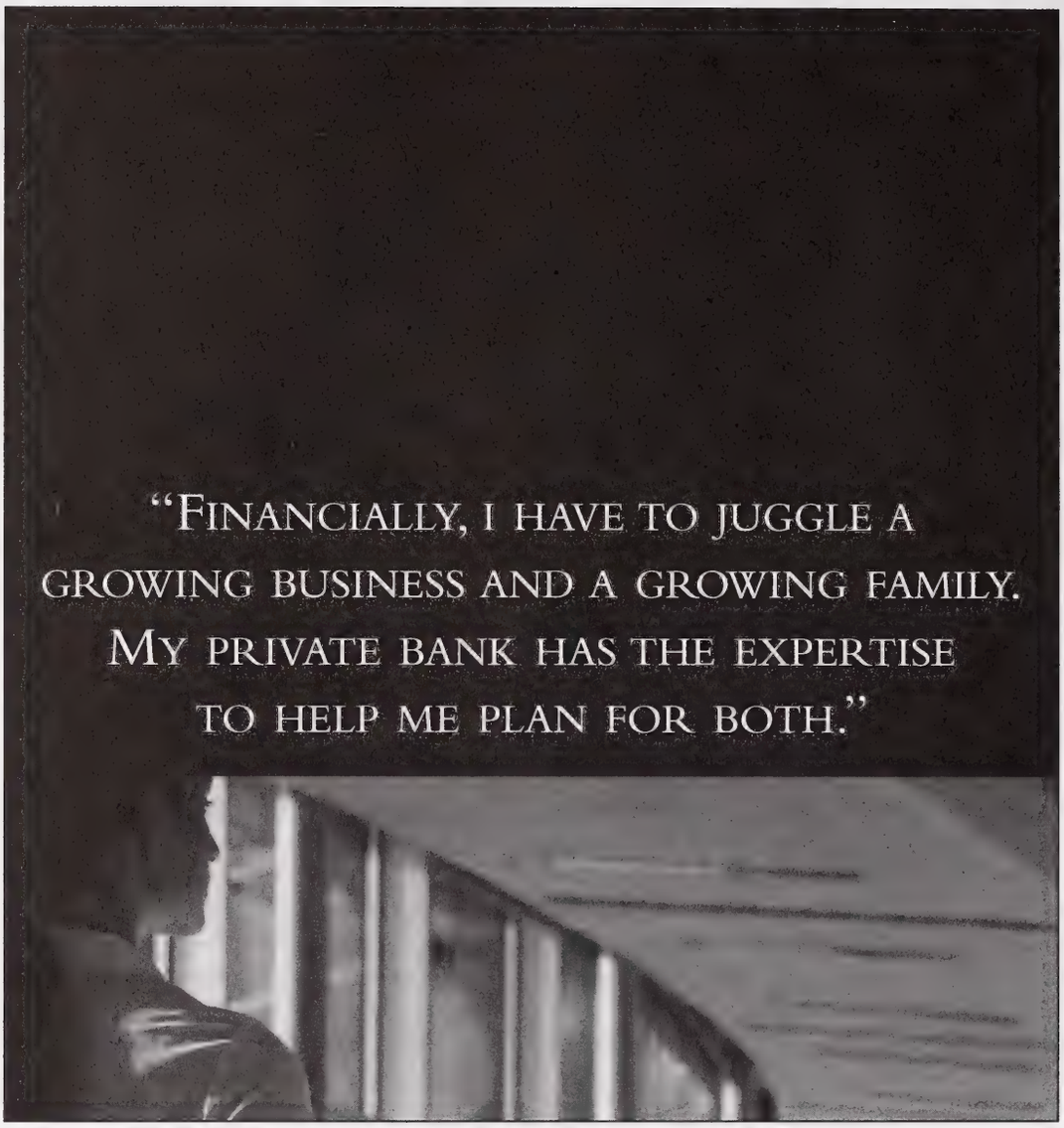
More . . .

The places to begin reading about Schoenberg are *Arnold Schoenberg's Journey* by Allen Shawn (Harvard University paperback); the brief but insightful *Arnold Schoenberg* by Charles Rosen (University of Chicago paperback), and *The New Grove Second Viennese School (Schoenberg, Webern, Berg)*, which brings together, from the 1980 edition of The New Grove Dictionary of Music and Musicians, the entries on Schoenberg by Oliver Neighbor, Webern by Paul Griffiths, and Berg by George Perle (Norton paperback). The 2001 edition of Grove has a somewhat revised version of Neighbor's essay on Schoenberg. The comprehensive website of the Schoenberg Institute in Vienna—www.Schoenberg.at—includes photographs, reproductions of Schoenberg's paintings, notes on the music, bibliographies, discographies, and more. Many of Schoenberg's own most important writings have been collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein (University of California paperback). *Arnold Schoenberg's Letters*, a selection of correspondence edited by Erwin Stein, is fascinating and indispensable (University of California paperback). Geared more to specialists are *Schoenberg and his World*, a collection of essays on the composer edited by Walter Frisch (Princeton University paperback); Frisch's *The Early Works of Arnold Schoenberg, 1893-1908* (University of California paperback; Schoenberg's *Gurrelieder*, *Pelleas und Melisande*, and Chamber Symphony No. 1, all included in the Levine/BSO Beethoven/Schoenberg cycle, are among the works discussed in this book), and Bryan R. Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press). A translation by Mark DeVoto of Alban Berg's analysis of *Gurrelieder* (*Gurrelieder-Führer*)—a 100-page monograph including 155 musical examples—was published in Volume XVI, Nos. 1 and 2, of the *Journal of the Arnold Schoenberg Institute* (which still offers it for sale).

James Levine's recording of *Gurrelieder* with the Munich Philharmonic—and soloists Ben Heppner (Waldemar), Deborah Voigt (Tove), Waltraud Meier (Wood-Dove), Eike Wilm Schulte (Peasant), Matthew Polenzani (Klaus-Narr), and Ernst Haefliger (Speaker)—is taken from performances of July 2001 (Oehms Classics). The one drawback to this release—the lack of text and translation—is readily offset if you save the text and translation from this week's BSO concerts. Seiji Ozawa's Boston Symphony recording of *Gurrelieder*—with James McCracken, Jessye Norman, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and the Tanglewood Festival Chorus—was taken from BSO performances of April 1979 (Philips). Though the original CD reissue included text, the current one unfortunately does not (a budget-priced Philips "Duo" also including



DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

Schoenberg's Chamber Symphonies 1—in its full-orchestra version—and 2 with Eliahu Inbal conducting the Frankfurt Radio Symphony Orchestra). In 1964, with soloist Lili Chookasian, the BSO under Erich Leinsdorf recorded the "Song of the Wood-Dove" (RCA). Riccardo Chailly's exciting recording of *Gurrelieder* with the Deutsches Symphonie-Orchester Berlin—with soloists Siegfried Jerusalem, Susan Dunn, Brigitte Fassbaender, Hermann Becht, Peter Haage, and Hans Hotter—comes with the fine translation by Donna Hewitt-Didham that she made originally for the BSO's performances in 1979 (a budget-priced Decca "Double Decca" also including the Chamber Symphony No. 1 and *Verklärte Nacht*; unfortunately this set is hard to find in the United States, though it does show up periodically as a special import). Karita Mattila is the Tove on Simon Rattle's Berlin Philharmonic recording of *Gurrelieder*, which also features Thomas Moser as Waldemar, Anne Sofie von Otter as the Wood-Dove, Philip Langridge as Klaus-Narr, and Thomas Quasthoff as both the Peasant and the Speaker (EMI). Over the years there have also been recordings of *Gurrelieder* led by Claudio Abbado, Pierre Boulez, Robert Craft, Eliahu Inbal, Rafael Kubelik, Zubin Mehta, and Giuseppe Sinopoli, among others.

Of crucial importance to collectors and historians are the live performances of April 9 and 11, 1932, recorded by RCA in surprisingly vivid sound when Leopold Stokowski led the Philadelphia Orchestra and principal soloists Paul Althouse (Waldemar), Jeanette Vreeland (Tove), and Rose Bampton (Wood-Dove) in the American premiere. (The April 8 performance was not preserved complete, possibly for technical reasons, though it may have been aborted because of problems in the performance.) The April 9 performance has been transferred to CD on the British historical label Pearl (a two-disc set also including a fascinating "Discussion [of *Gurrelieder*] by Leopold Stokowski with illustrations on the piano by Arthur Rodzinski" recorded that same month, and Stokowski's Philadelphia Orchestra recordings from March 1932 of Scriabin's *Poem of Ecstasy* and *Prometheus: The Poem of Fire*). Collectors will want to note that the Stokowski/Philadelphia *Gurrelieder* most readily available as an RCA LP reissue from years after the release of the original 78s was the performance of April 11; the April 9 recording to be found on Pearl was issued originally on RCA LPs when LP technology was new but basically disappeared from the catalogue after that initial release.

—Marc Mandel

Featuring suits, sports jackets, and made-to-measure fabrics from Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

The Boston Conservatory Wind Ensemble

FEB 21

ENESCO: *Dixtour*, op. 14
HOLST: *Hammersmith*
MUHLY: *So to Speak*
STRAVINSKY: Symphony of Winds (1947)
WOOD: *Mannin Veen*

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: 617-912-9222 | event line: 617-912-9240 | www.bostonconservatory.edu

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

Johan Botha

Making his BSO subscription series debut with these performances of *Gurrelieder*, South African-born Johan Botha is considered one of the leading tenors of his generation. Since making debuts in Kaiserslautern, Hagen, Dortmund, and at Oper Bonn, he has been heard on all of the major opera and concert stages throughout the world, including the Gran Teatre del Liceu in Barcelona, the state operas of Berlin and Dresden, Lyric Opera of Chicago, the Grand Théâtre de Genève, Hamburg State Opera, the Royal Opera House in London, Los Angeles Opera, La Scala in Milan, the Opéra-Bastille and Châtelet in Paris, the Salzburg Festival, the Vienna Volksoper, and Opera Australia in Sydney. He appears regularly with the Metropolitan Opera and Vienna State Opera, where his repertoire includes *Daphne*, *Cavalleria rusticana*, *Don Carlo*, *Fidelio*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Tosca*, *Parsifal*, and *Die Frau ohne Schatten*, among others. Besides his deep commitment to opera, Johan Botha regularly appears on the concert stage as well, including collaborations with the BBC Symphony, Bergen Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, the Royal Philharmonic Orchestra of London, the London Symphony Orchestra, Munich Philharmonic, RSO-Vienna, and the WDR Cologne, as well as in Barcelona, Dresden, Madrid, Oslo, and frequently in his chosen hometown of Vienna, to name a few. Johan Botha made his Boston Symphony debut in July 2005 at Tanglewood, as a soloist in Mahler's Symphony No. 8 with James Levine conducting.

Karita Mattila

Acclaimed soprano Karita Mattila sings in the world's most important opera houses and festivals, in repertoire encompassing Beethoven, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček. She has worked with such directors as Luc Bondy in *Don Carlos*, Lev Dodin in *Elektra*, *Pique Dame*, and *Salome*, Peter Stein in *Simon Boccanegra* and *Don Giovanni*, Robert Carsen in *Lohengrin*, and Jürgen Flimm in *Fidelio*. Ms. Mattila sings regularly with the world's great conductors, including Abbado, Davis, Dohnányi, Haitink, Levine, Pappano, Rattle, Salonen, and Sawallisch, and has many recordings to her name on the Philips, EMI, Sony, Deutsche Grammophon, and Ondine labels. Her 40th Birthday Concert, given before an audience of 12,000 in Helsinki, has been released on disc by Ondine. Other recent recordings include Strauss's Four Last Songs with Claudio Abbado on Deutsche Grammophon, Schoenberg's *Gurrelieder* with Sir Simon Rattle on EMI, and, for the Erato/Warner label, "Arias & Scenes" from operas of Puccini, Verdi, Janáček, Tchaikovsky, Wagner, and Strauss; "German Romantic Arias" by Beethoven, Mendelssohn, and Weber with Sir Colin Davis; Grieg and Sibelius songs with Sakari Oramo, and a complete recording of *Jenůfa* led by Bernard Haitink, which won the Grammy Award for Opera in 2004. In addition to this week's performances of *Gurrelieder* with James Levine and the Boston Symphony Orchestra, her engagements for the current season include Shostakovich's Symphony No. 14 (to be recorded by EMI) and concert performances of *Jenůfa* with the Berlin Philharmonic under Sir Simon Rattle in Berlin; the title role in a new production of *Manon Lescaut* for Lyric Opera of Chicago and Houston Grand Opera; Leonore in *Fidelio* in concert at the Châtelet in Paris and for the Metropolitan Opera, where she will also sing Elsa in *Lohengrin*; and further concerts and recitals in the United States and Europe. Throughout her distinguished career, Ms. Mattila has garnered numerous awards and prizes. In 2005 she was named *Musical America*'s "Musician of the Year" and in 2003 she was

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

awarded one of France's highest cultural honors, the Chevalier des Arts et des Lettres. In 2001 the *New York Times* named her "Best Singer of the Year" for her performance in *Fidelio* at the Metropolitan Opera. She has been twice nominated for the Laurence Olivier Award and has been honored by the *Evening Standard* Ballet, Opera and Classical Music Awards and by the Académie du Disque Lyrique. In 1998 the Decca recording of *Die Meistersinger von Nürnberg*, in which she sings the role of Eva, won the Best Opera Grammy. A native of Somero, Finland, Karita Mattila first trained at the Sibelius Academy in Helsinki, where her teacher was Liisa Linko-Malmio. Since 1984 she studied with Vera Rozsa. Ms. Mattila made her Boston Symphony debut at Tanglewood in 2002, when she sang Beethoven's concert aria *Ah! perfido* and Sibelius's *Luonnotar* under the direction of Osmo Vänskä, following that BSO performance with a recital of songs by Schubert, Mahler, Strauss, Duparc, and Sibelius in Seiji Ozawa Hall. She made her subscription series debut in November 2004, singing the final scene from *Salome* with James Levine conducting.

Lorraine Hunt Lieberson

A native of the San Francisco Bay area, Lorraine Hunt Lieberson began her musical career as a violist. She is now recognized as a consummate recitalist, concert singer, and operatic performer, in repertoire ranging from the Baroque to the contemporary. In 2001 she was recognized by *Musical America* as "Vocalist of the Year." This season she sings Peter Lieberson's *Neruda Songs* with the Boston Symphony Orchestra and James Levine in Boston, at Carnegie Hall, and on tour, and also with the Cleveland Orchestra led by Robert Spano; Schoenberg's *Gurrelieder* with James Levine and the Boston Symphony; Mahler's *Rückert Lieder* with the New World Symphony and San Francisco Symphony Orchestra under Michael Tilson Thomas; Mahler's Symphony No. 2 with the Chicago Symphony, also with Michael Tilson Thomas; and the world premiere of Peter Lieberson's *The World in Flower* with the New York Philharmonic

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

and Lorin Maazel. Her performances last season included the world premiere of Peter Lieberson's *Neruda Songs* with the Los Angeles Philharmonic and Esa-Pekka Salonen, Berlioz's *Roméo et Juliette* with the Boston Symphony Orchestra and Levine, and Mozart and Britten with the New York Philharmonic led by Sir Colin Davis. Highlights of previous seasons include Peter Sellars's staging of Bach cantatas in New York, Boston, and Europe; Didon in *Les Troyens* and Myrtle Wilson in *The Great Gatsby* at the Metropolitan Opera, the world premiere of John Adams's *El Niño* at the Châtelet in Paris and in San Francisco, Ottavia in *L'incoronazione di Poppea* at the Aix-en-Provence Festival and at San Francisco Opera, and Triraksha in Peter Lieberson's *Ashoka's Dream* for Santa Fe Opera. Lorraine Hunt Lieberson made her Boston Symphony debut in October 1985; other concert highlights with the BSO have included Mélisande in Debussy's *Pelléas et Mélisande* under Bernard Haitink and Mahler's Symphony No. 3 with James Levine. She is scheduled to sing with the BSO again at Tanglewood this coming August. Recital appearances have taken her throughout the U.S. and to London. Her most recent recordings include a Grammy-nominated disc of Handel arias with the Orchestra of the Age of Enlightenment under Harry Bicket on Avie, Bach Cantatas 82 and 199 for Nonesuch, and a Grammy-nominated recording of Britten's *Phaedra* with the Hallé Orchestra for Erato. With pianist Peter Serkin she has recorded Peter Lieberson's *Rilke Songs* for future release.

Paul Groves

The winner of the 1995 Richard Tucker Foundation Award, American tenor Paul Groves sings at the world's leading opera houses and concert halls. His 2005-06 season includes a return to Los Angeles Opera as Fritz in *La Grande Duchesse de Gérolstein*; performances as Nemorino in Donizetti's *L'elisir d'amore* with Washington Opera and Opéra de Paris; Tamino in Graham Vick's production of *Die Zauberflöte* under Riccardo Muti at the Salzburg Festival; and Ferrando in *Così fan tutte* under James Levine at the Metropolitan Opera. Concert appearances include Schoenberg's *Gurrelieder* and Tippett's *A Child of Our Time* with the Boston Symphony Orchestra (the latter under Sir Colin Davis this past October); *La Damnation de Faust* with the Rotterdam Philharmonic; Stravinsky's *Rossignol* with the San Francisco Symphony; *Das Lied von der Erde* with the Philadelphia Orchestra; Stravinsky's *Les Noces* with the Los Angeles Philharmonic; Britten's *St. Nicholas Cantata* with the Bayerische Rundfunk; and *The Dream of Gerontius* in Las Palmas de Gran Canaria. He has also appeared at La Scala, the Châtelet in Paris, Opéra de Paris, the Royal Opera–Covent Garden, Vienna Staatsoper, Salzburg Festival, Deutsche Oper Berlin, Netherlands Opera,

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE

36111

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

CASNER & EDWARDS, LLP

ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

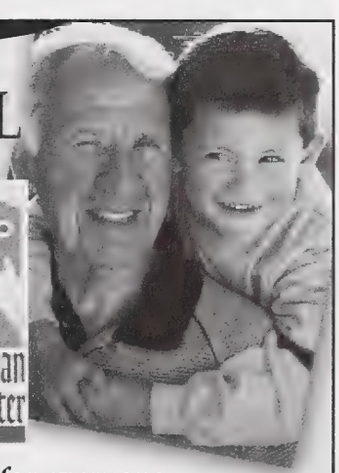
Bayerische Staatsoper, Welsh National Opera, Grand Théâtre de Genève, San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Other recent highlights include his first performances as Hoffmann in *The Tales of Hoffmann* with New Orleans Opera in his home state of Louisiana and a performance at the nationally televised Kennedy Center Honors. A winner of the Met's National Council Auditions and a graduate of the Met's Young Artist Development Program, Mr. Groves made his Met debut in 1992 as the Steersman in *The Flying Dutchman* and has since appeared there in numerous productions. At Teatro Colón in Buenos Aires he has appeared as Tom Rakewell in *The Rake's Progress* opposite Samuel Ramey and as Camille de Rosillon in *The Merry Widow* with Frederica von Stade. In 2003 he made his debuts with the New York Philharmonic in Berlioz's Requiem led by Charles Dutoit and with the Boston Symphony in its world premiere performances of John Harbison's Requiem under Bernard Haitink in Boston and at Carnegie Hall. In 2002 he made his debut at the Saito Kinen Festival in Beethoven's Ninth Symphony under Seiji Ozawa, a performance recorded on DVD for Philips Classics. Recital appearances have taken him throughout the United States and Europe.

Waldemar Kmentt

Austrian tenor Waldemar Kmentt celebrated his fiftieth year on stage in 2002. Although he initially planned to be a concert pianist, he decided to study voice at the Vienna Academy of Music and, at twenty-one, was invited to sing the tenor part in Beethoven's Ninth Symphony under Karl Böhm. In 1957 he was engaged at the Vienna State Opera, where he has remained a regular member ever since. Early in his career, as a member of the legendary Viennese Mozart ensemble, Mr. Kmentt established a reputation as a noted interpreter of Mozart's music. Over the years his repertoire expanded to include more than seventy roles in opera and operetta, among them the title role in *Faust*, Rodolfo in *La bohème*, Cavaradossi in *Tosca*, Hans in *The Bartered Bride*, Don José in *Carmen*, Erik in *The Flying Dutchman*, Orpheus in *Orfeo ed Euridice*, Alwa in *Lulu*, Bacchus in *Ariadne auf Naxos*, Flamand in *Capriccio*, the Emperor in *Die Frau ohne Schatten*, Eisenstein in *Die Fledermaus*, and Sou Chong in *The Land of Smiles*. His signature role was Hoffmann in Offenbach's *Tales of Hoffmann*, which he performed at the Vienna State Opera more than fifty times. During his long and varied career, Waldemar Kmentt has sung at all the major European opera houses as well as in Japan and the Americas, including the Metropolitan Opera in New York. He performed for many years at the Salzburg Festival, where he sang Tamino, Ferrando, Idamante, and Idomeneo. He has also appeared at the Edinburgh Festival and Aix-en-Provence. From 1968 to 1970

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

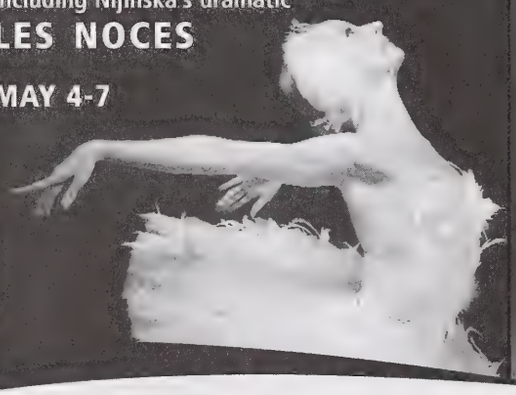
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS, 4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE, Mark Morris
WORLD PREMIERE, Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA, Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE
SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS 617.695.6955
TELECHARGE.COM 800.447.7400
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by
Massachusetts Cultural Council

WCVB-TV BOSTON 5
Television Partner

Delta
delta.com
is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

he sang the role of Walther in *Die Meistersinger von Nürnberg* at the Bayreuth Festival under Karl Böhm. Also noted for his performances on the concert stage, Mr. Kmentt sang the tenor part in Beethoven's *Missa Solemnis* under Leonard Bernstein at Lincoln Center in 1969. In addition, he has performed and recorded Beethoven's Ninth Symphony under Herbert von Karajan and Otto Klemperer, Mahler's *Das Lied von der Erde* under Carlos Kleiber, Beethoven's *Missa Solemnis* under Klemperer, Bach's *St. John* and *St. Matthew* Passions under Karl Richter, Mozart's Requiem under Böhm, Haydn's *Creation* under Eugen Jochum, and Bruckner's *Te Deum* under Sergiu Celibidache. Other recordings include *Così fan tutte* (Böhm), *Idomeneo* (Ferenc Fricsay), *Salome*, *Arabella*, *Das Rheingold* (Solti), and *Die Fledermaus* (Karajan). In recent years, Waldemar Kmentt has enjoyed great success in opera's smaller character roles and as an actor on the dramatic stage. He makes his Boston Symphony debut with these performances as the Speaker in Schoenberg's *Gurrelieder*.

Albert Dohmen

Since appearing in *Wozzeck* at the 1997 Salzburg Easter and Summer festivals, German bass-baritone Albert Dohmen has enjoyed an international career, working with such notable conductors as Zubin Mehta (as Kurwenal in *Tristan und Isolde* at Florence's Maggio Musicale; Pizarro in *Fidelio* with the Israel Philharmonic; Caspar in *Der Freischütz* and Pizarro at the Bayerische Staatsoper in Munich), the late Giuseppe Sinopoli (Richard Strauss's *Der Friedenstag* and *Ariadne auf Naxos*), and Claudio Abbado (Kurwenal in Berlin and Tokyo; Amfortas in Berlin, at the Salzburg Easter Festival, and at the Edinburgh Festival). At the Opéra-Bastille in Paris he has sung Amfortas under Conlon and *The Flying Dutchman*. In 2000, under Antonio Pappano in Brussels, he sang his first Scarpia, a role he has also performed at Covent Garden. Mr. Dohmen has established himself as a leading Wotan of his generation, having sung the role in complete *Ring* cycles in Trieste, Geneva, and Catania, at Deutsche Oper Berlin, at the Vienna State Opera, and at Nederlandse Opera Amsterdam. The role of Jochanaan in *Salome* served for both his Tanglewood and BSO debuts in August 2001 under Seiji Ozawa and his Metropolitan Opera debut in 2003-04. He has also performed that role under Valery Gergiev at Zurich Opera, under Edo de Waart at Nederlandse Opera in Amsterdam, and at the Vienna State Opera, where he has also sung Escamillo, Pizarro, and Wotan. His 2004-05 season included a concert version of *Parsifal* in Munich under James Levine, *Parsifal* in Genoa, *Tristan und Isolde* in Naples and Geneva, Caspar at Munich State Opera, and Jochanaan in Hamburg. In the current season, he sings Amfortas at Los Angeles Opera, Jochanaan in Florence, *Bluebeard's Castle* at the Royal Opera, Covent

what *reputation* sounds like

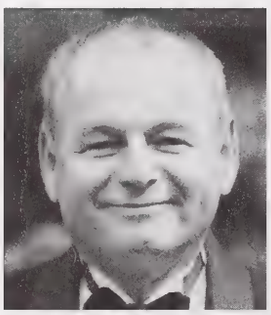
JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

Garden, *The Flying Dutchman* at Bilbao Opera House, and *Tosca* at the Vienna State Opera. Future engagements include his debut as Hans Sachs in *Die Meistersinger von Nürnberg* at the Grand Théâtre de Genève, *Tosca* in Bilbao and Vienna, *The Flying Dutchman* in Trieste and Dresden, *Tristan* in Turin, *Die Walküre* in Marseilles, *Elektra* in Barcelona, and *Parsifal* in Naples. In concert he has sung the entire bass repertoire from Bach to Schoenberg in concert halls and festivals worldwide. The current season includes performances of *Gurrelieder* and Beethoven's Ninth Symphony with the Boston Symphony under Levine, Mozart's Requiem in Orange, and Beethoven's Ninth in Naples.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. The chorus also performs Beethoven's Ninth Symphony with Maestro Levine and the BSO at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary this past summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

Sopranos
Elise Ackermann
Carol Amaya
Michele M. Bergonzi
Lauren A. Boice
Alison M. Burns
Catherine C. Cave
Anna S. Choi
Lorenzee Cole
Lisa Conant
Cari Ann Donnelly
Stefanie J. Gallegos
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Elisabeth Hon
Donna Kim
Nancy Kurtz
Glenda Landavazo
Jacqueline Lang
Kieran Murray
Dunja Pechstein
Livia Racz
Lori Salzman
Joan P. Sherman*
Natascha Speidel-Bachmann
Cindy Vredeveld

Mezzo-sopranos
Maisy Bennett*
Betty Blanchard Blume
Betsy B. Bobo
Laura B. Broad
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Diane Droste
Paula Folkman
Irene Gilbride#
Mara Goldberg
Erin Graham
Rachel Hallenbeck
Jessica Hao
Katharine Heaton
Gale Livingston
Louise-Marie Mennier
Colleen Murphy
Fumiko Ohara
Andrea Okerholm
Kathleen Schardin
Linda Kay Smith#
Julie Steinhilber
Amber R. Sumner
Marguerite Weidknecht

Tenors
Brad W. Amidon
James F. Barnswell
John C. Barr
David P. Bergers
Ed Boyer
Fredric Cheyette
Stephen Chrzan
Andrew Crain
Tom Dinger
Kevin F. Doherty, Jr.
Ron Efromson
Carey D. Erdman
Keith Erskine
Len Giambrone
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Jonathan Philip Henshaw
John W. Hickman
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Thomas Kenney
Kwan H. Lee
Lance Levine
Manny Lim
Ronald Lloyd
Henry Lussier#
Ronald J. Martin
Michael Mulcunry
Mark Mulligan
David Norris#
John R. Papirio
Dwight E. Porter#
David Raish
Brian R. Robinson
Blake Siskavich
Arend Sluis
Peter L. Smith
Stephen E. Smith
Martin S. Thomson
Marc Velez
Stratton P. Vitikos
Kurt Walker

Basses
Kevin Ashworth
Rishi K. Basu
Daniel E. Brooks
Chuck Brown
Paulo Cesar Carminati
Matthew E. Crawford
Michael Cross
Peter Fricke
Mark Gianino
Jim Gordon
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
David Kilroy
William Koffel
Bruce Kozuma
Timothy Lanagan
Orville Y. Lim
David K. Lones
David B. MacGregor
Martin F. Mahoney II
Lynd Matt
Eryk P. Nielsen
Stephen H. Owades*
David Perkins
Steven Ralston
Peter Rothstein#
Robert Saley
Gregory Sands
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Luke Thompson
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender#
Matthew Wright

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, German Language Coach

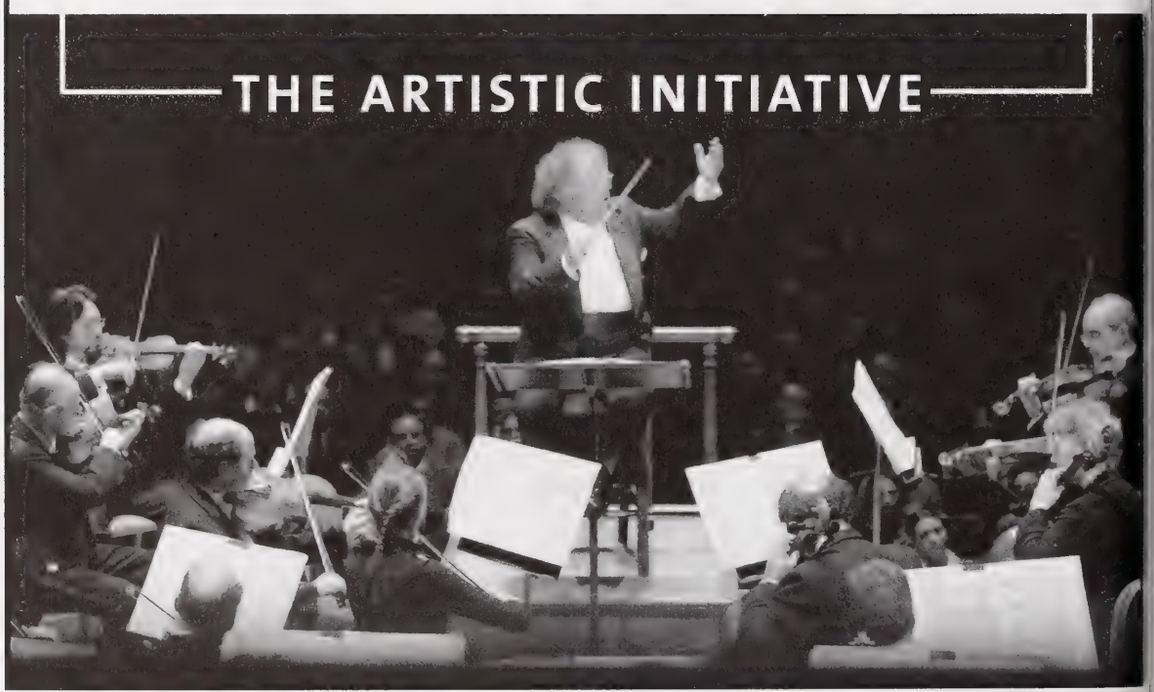
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support. This list reflects gifts received as of February 14, 2006.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Advent International Corporation
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.
Roberta and Stephen R. Weiner

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Continued on page 71

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

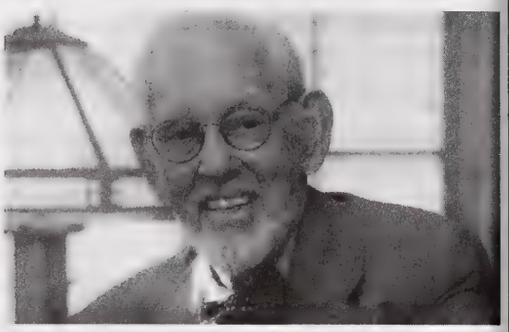
DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

CH

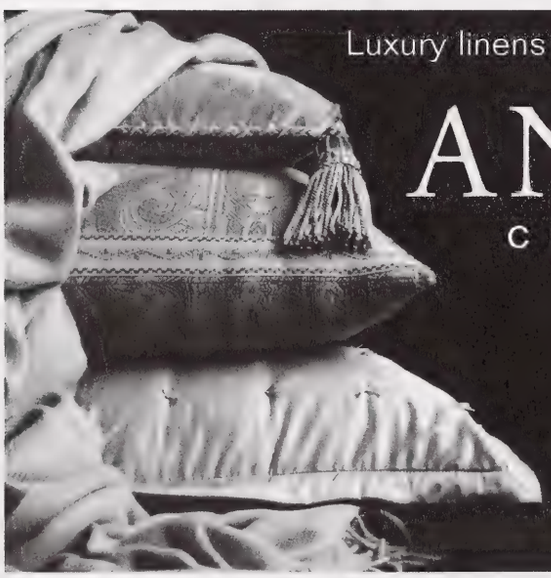
THE CAMBRIDGE
HOMES

A Not-for-Profit Tradition
of Caring since 1899



Gracious Independent &
Assisted Living in a Georgian
Brick Building Next to
Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com



Luxury linens and home furnishings at outlet prices

ANICHINI
COMPANY STORE

Burlington, Vermont
210 College Street 802 863 0171
(corner of So. Winooski Ave. & College St.)

PowerHouse Mall
West Lebanon, NH 603 298 8656

Manchester Square
Manchester, VT 802 366 1200

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
Chairman, President, and CEO

EMC^2
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION **NEW YORK CITY**

We know how to get you there.

From Wall Street to Broadway, Commonwealth Worldwide has New York covered.

We have expanded our award winning service into the greater New York market with a garage and office located minutes from the heart of Manhattan, LaGuardia and JFK Airports.

Closing a deal or enjoying the city, our career chauffeurs will get you where you need to be, when you need to be there.

Absolutely worry-free.

Reserve your next premier corporate and event travel with Commonwealth Worldwide. Serving you in Boston, New York, and around the world.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

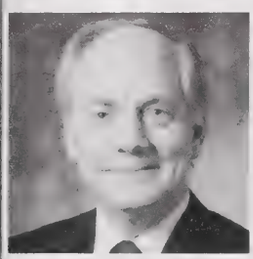
We are proud to be the Official Chauffeured Transportation of the Boston Holiday Pops.

800.558.5466 or 617.779.1918 • commonwealthlimo.com

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

BOSTON SYMPHONY ORCHESTRA

salutes

MetLife Foundation

a leading foundation supporter of
BSO Youth Education Programs

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's increased multi-year support will help fund these youth programs through the 2007-08 season.

A variety of BSO K-12 education programs serve over 60,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and education in the public schools and helping to ensure the continued role of the arts in public education. For program and teacher workshop information, please call the BSO's Education Office at (617) 638-9300.

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2004 and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

GOLD BATON–$100,000 to $499,999

Suffolk Construction Company, Inc.
John F. Fish

SILVER BATON–$50,000 to $99,999

Accenture
William D. Green

Bank of America
Anne M. Finucane

State Street Corporation
Alan Greene
George A. Russell, Jr.

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Aon Corporation
Kevin A. White

Blue Cross Blue Shield of Massachusetts
Cleve L. Killingsworth, Jr.

Citizens Financial Group
Lawrence K. Fish

Dick and Ann Marie Connolly

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Fisher Scientific International Inc.
Paul M. Montrone

Goodwin Procter LLP
Regina M. Pisa

Hewitt Associates
Jim Wolf

John Hancock Financial Services
John D. DesPrez III

Liberty Mutual Group
Edmund F. Kelly

Merrill/Daniels
Ian Levine

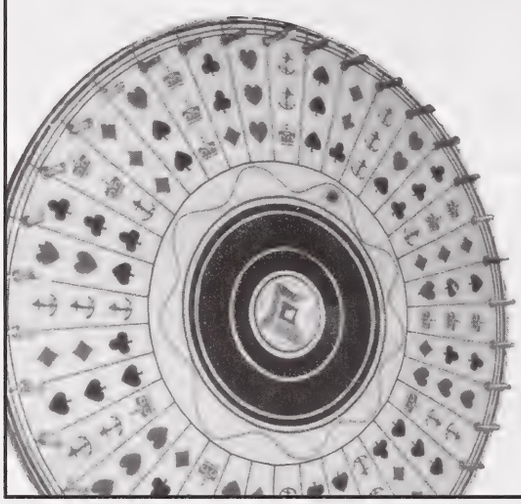
Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

ML Strategies, LLC
Stephen P. Tocco

Continued on page 77

Derby and Company

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

BOSTON SYMPHONY ORCHESTRA
125

Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, the Symphony Hall Box Office, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

CONDUCTOR'S CIRCLE–$25,000 to $49,999 *(continued)*

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke

Au Bon Pain

Beacon Capital Partners

Bingham McCutchen LLP

Boston Capital Corporation
John P. Manning
Richard J. DeAgazio

Boston Private Bank & Trust Company
Mark D. Thompson

Chief Executives Organization, Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Barbara and Jim Cleary

Clough Capital Partners, LP
Charles I. Clough, Jr.

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Connell Limited Partnership
Francis A. Doyle

Eaton Vance Corp.
Alan R. Dynner, Esq.

Ernst & Young LLP
Daniel G. Kaye

Four Seasons Hotel Boston
Peter O'Colmain

The Gillette Company
Cathleen Chizauskas

Goldman, Sachs & Co.

Gourmet Caterers, Inc.
Robert Wiggins

Granite Telecommunications
Robert T. Hale, Jr.

Herald Media, Inc.
Patrick J. Purcell

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Hill, Holliday Advertising
Jack Connors, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Intercontinental Real Estate Corporation
Peter Palandjian

Keane, Inc.
Brian T. Keane

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad

LPL Financial Services
Mark S. Casady

Marsh
John C. Smith

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

NSTAR
Thomas J. May

New England Development
Stephen R. Karp
Steven S. Fischman

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Nortel
Anthony Cioffi

PricewaterhouseCoopers LLP
Michael J. Costello

Putnam Investments
Charles E. Haldeman

Savings Bank Life Insurance
Robert K. Sheridan

Standard & Poor's
Robert L. Paglia

Thomas G. Stemberg

The Stop & Shop Supermarket Company, Inc.
Marc Smith

Continued on page 79

Have you taken *note*

of our **Symphony Café** recently?

- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

We look forward to the pleasure of your company!

CONCERTMASTER–$15,000 to $24,999 *(continued)*

The Studley Press, Inc.
Suzanne K. Salinetti

Verizon
Donna C. Cupelo

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

PRINCIPAL PLAYER–$10,000 to $14,999

The Abbey Group
David Epstein
Robert Epstein

Agencourt Bioscience Corporation
R. Brian McKernan

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

The Boston Consulting Group
Grant Freeland

Boston Properties, Inc.
Edward H. Linde

Boston Scientific Corporation
Lawrence C. Best

Chubb Group of Insurance Companies
John H. Gillespie

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Exel Holdings, Inc.
Paul M. Verrochi

George H. Dean Co.
Kenneth Michaud

Global Companies LLC
Alfred Slifka

Goulston & Storrs
Alan W. Rottenberg, Esq.

Grand Circle Corporation
Alan E. Lewis

Greater Media, Inc.
Peter H. Smyth

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

New Balance Athletic Shoe, Inc.
James S. Davis

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

TA Associates Realty
Michael A. Ruane

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Watts Water Technologies
Patrick S. O'Keefe

Continued on page 81

arouse your senses
celebrating 10 years
of fine Persian cuisine
LALA ROKH®
ON BEACON HILL
92 MT. VERNON ST., BEACON HILL
617.720.5511 · LALAROKH.COM
FULL SPIRITS MENU
PRIVATE ROOMS NOW AVAILABLE
FOR HOLIDAY PARTIES

GOLDEN CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

Audience Participation Required

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com

CORPORATE PATRON–$5,000 to $9,999

Anonymous (2)
ADD Inc
AHA Consulting Engineers
Analog Devices, Inc.
Arbella Insurance Group
The Architectural Team
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Barker Steel Co., Inc.
Boston Red Sox Foundation
Boston Showcase Co.
Boston Stock Exchange
Braver & Company, P.C.
BusinessEdge Solutions Inc.
CBS 4/UPN 38/UPN 28
Capital Crossing Bank
Carruth Management LLC
The Catchings Family
Cedar Grove Gardens
Century Drywall Inc.
The Herb Chambers Companies
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Cisco Systems, Inc.
Clair Automotive Network
Continental Wingate Company, Inc.
Corcoran Jennison Co., Inc.
John and Diddy Cullinane
Curry College
Joan and Ted Cutler
The Davis Companies
Dimeo Construction Company
DiSanto Design
Alan Dynner
EDS
E.M. Duggan Inc.
John F. Farrell & Associates
The Flatley Company
Gadsby Hannah LLP
General Catalyst Partners
Gerald R. Jordan Foundation
Graphics Marketing Services, Inc.
Grove Hall Redevelopers, LLC
The Halleran Company, LLC
Harvard Pilgrim Health Care
Harvey Industries, Inc.
Heritage Property Investment Trust, Inc.
Hinckley Allen & Snyder LLP
Hines
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
J. Derenzo Co.
J.N. Phillips Auto Glass Co., Inc.
Jack Morton Worldwide
Jofran
Johnson O'Hare Company
Jordan's Furniture
Kaufman and Company, LLC
Keefe, Bruyette & Woods
Keegan & Werlin LLP
KeySpan Energy Delivery New England
The Kraft Group
Mr. and Mrs. Harvey Chet Krentzman
Jonathan and Jeannie Lavine
Lehman Brothers
Lexington Insurance Company
Limbach Company LLC
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
Margulies & Associates
Market Metrics
Marriott Residence Inn Boston Harbor on Tudor Wharf
Martignetti Companies
Richard and Sara Page Mayo
McNamara/Salvia, Inc.
Mercer Human Resource Consulting
Morgan Stanley
N.B. Kenney Company, Inc.
Navigator Management Co., L.P.
New Boston Fund
New England Insulation Company
New Horizons Partners, LLC and Literary Ventures Fund, Inc.
Northeast Interior Supply, Inc.
Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Continued on page 83

2005 — 2006 SEASON

BOSTON SYMPHONY ORCHESTRA

repartee

A program for music enthusiasts between the ages of 21 and 38

Choose a three- or four-concert series and get access to incredible performances, preferred seating, and a complimentary cocktail reception prior to the performance.

This season, James Levine and the Boston Symphony Orchestra celebrate 125 years of extraordinary music-making.

Find out more about repartee...
Visit *www.bso.org* or call (617) 266-7575.

CORPORATE PATRON–$5,000 to $9,999 *(continued)*

O'Connor Capital Partners
PH Mechanical Corp.
Palmer & Dodge LLP
Patriot Construction Services
Joseph and Joan Patton
PerkinElmer, Inc.
Rodman Ford Lincoln Mercury
Ropes & Gray LLP
Rose Associates, Inc.
Russell Reynolds Associates
Mr. and Mrs. Thomas A. Russo
S&F Concrete Contractors, Inc.
S.R. Weiner & Associates
Safety Insurance Company
Saturn Partners
Siemens
Sprague Energy
Staples, Inc.
State Street Development Management Corp.
Stonegate Group
Telecommunications Insight Group, Inc.
Tishman Speyer
Towers Perrin
Trammell Crow Company
Trinchero Family Estates
Tufts Health Plan
Tyco Healthcare
Ty-Wood Corporation
Unisource Worldwide Inc.
United Liquors Ltd.
United Rentals
W.R. Grace & Company
Wayne J. Griffin Electric, Inc.
Mr. Adam J. Weiner
THE WELCH CORP.
William Gallagher Associates
Woburn Foreign Motors
xpedx

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
CRA International
Central Ceilings, Inc.
Cypress Capital Management, LLC
Deutsche Bank Securities Inc.
The E.B. Horn Company
J.D.P. Co.
Jack Madden Ford Sales, Inc.
Lindenmeyr Munroe
Tennessee Gas Pipeline
Weston Presidio

MEMBER–$2,500 to $3,499

Anonymous (1)
Aldon Electric Inc.
The Baupost Group, LLC
The Boston Globe
Cabot Corporation
Cambridge Trust Company
Carson Limited Partnership
Digitas
Essex Investment Management Co. LLC
Franklin Ford
Heritage Flag Company
International Data Group
Lawyer Milloy Foundation
Legal Sea Foods
Millipore Foundation
Montreal Jet Center
The New England Foundation
Nordblom Company
Otis & Ahearn
Phelps Industries LLC
The TJX Companies, Inc.
Tri-State Signal, Inc.
UHY
Vitale, Caturano & Company Foundation
WHDH - TV
Watermill Ventures
Williams Scotsman

NEXT PROGRAM...

Wednesday, March 1, at 8
Thursday, March 2, at 8
Friday, March 3, at 1:30
Saturday, March 4, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications (March 1), and Jan Swafford, Tufts University (March 2, 3, 4)

JAMES LEVINE conducting

SCHOENBERG — Chamber Symphony No. 1, Opus 9B
(version for full orchestra)

INTERMISSION

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Composed in 1906, Schoenberg's Chamber Symphony No. 1 was one of his groundbreaking works from the first decade of the twentieth century, in which he moved away from traditional tonality and virtually single-handedly created a new approach to harmony, melody, and orchestration that he felt could better convey contemporary emotional life, paralleling the work of such visual artists as Klimt and Kandinsky. The version of the Chamber Symphony to be performed here is Schoenberg's 1935 reworking of the piece for full orchestra. Heard side-by-side with Schoenberg's short work is Beethoven's familiar but still remarkable Symphony No. 9, which continues to stand as one of the most innovative symphonic works of all time. In these performances on the final program of this season's Beethoven/Schoenberg cycle, James Levine and the BSO are joined by four acclaimed soloists and the Tanglewood Festival Chorus for the orchestra's first subscription performances of the Ninth since 1988.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN	Symphony No. 9

Friday Evening—Wednesday, March 15, 8-10
Thursday 'C'—March 16, 8-10
Friday 'A'—March 17, 1:30-3:30
Saturday 'A'—March 18, 8-10

DAVID ROBERTSON conducting
YO-YO MA, cello

LIGETI	*Concert Românesc*
SCHUMANN	Cello Concerto
STRAUSS	*Ein Heldenleben*

Sunday, March 26, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ORFF	*Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion
HINDEMITH	*Kammermusik* No. 1 for chamber ensemble
SCHUBERT	String Quintet in C, D.956

Programs and artists subject to change.

Wednesday, March 29, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—March 30, 8-10:05
Friday 'B'—March 31, 1:30-3:35
Saturday 'B'—April 1, 8-10:05

YURI TEMIRKANOV conducting
JOSHUA BELL, violin

MUSSORGSKY	Prelude to *Khovanshchina*
TCHAIKOVSKY	Violin Concerto
BRAHMS	Symphony No. 4

Thursday, April 6, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—April 6, 8-9:55
Friday 'A'—April 7, 1:30-3:25
Saturday 'A'—April 8, 8-9:55
Tuesday 'C'—April 11, 8-9:55

RAFAEL FRÜHBECK DE BURGOS conducting
GIL SHAHAM, violin

ALL-MOZART PROGRAM	Serenade No. 6 in D, K.239, *Serenata notturna* Violin Concerto No. 5 in A, K.219 Symphony No. 39

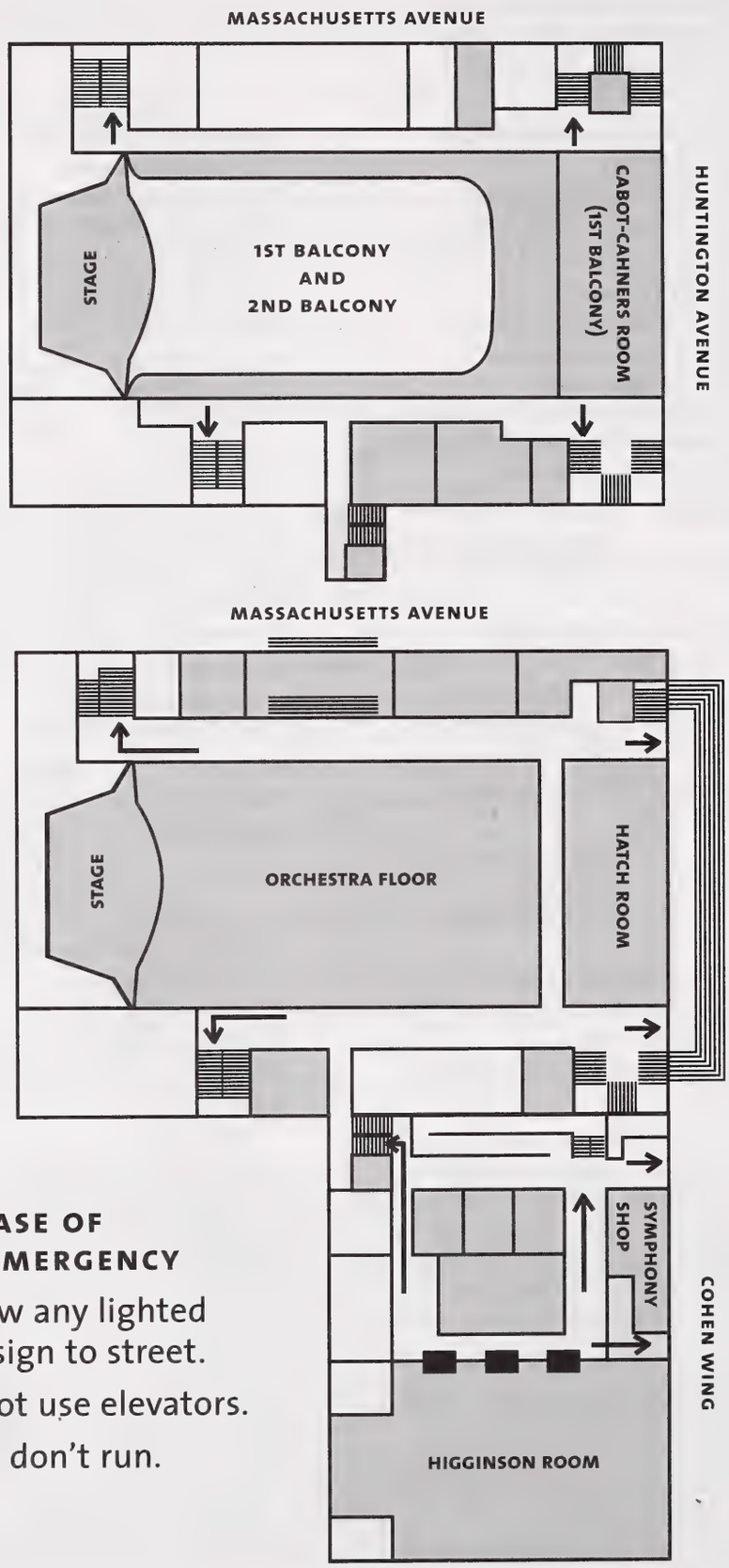
Thursday, April 13, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—April 13, 8-9:40
Friday 'B'—April 14, 1:30-3:10
Saturday 'A'—April 15, 8-9:40

RAFAEL FRÜHBECK DE BURGOS conducting
MATTHEW POLENZANI, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	Requiem (*Grande Messe des morts*)

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our guiding philosophy is **All is One:** Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., *Architects*
W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com
Educational Religious Corporate Municipal Residential

Photo by: Nick Wheeler

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

CHAMBER TEA IV
Friday, February 24, at 2:30

RICHARD RANTI, bassoon
IKUKO MIZUNO, violin
ROBERT BARNES, viola
MICKEY KATZ, cello

DEVIENNE — Quartet in C for bassoon, violin, viola, and cello, Opus 73, No. 1

Allegro spiritoso
Adagio cantabile
Rondo allegro moderato

GARFIELD — Quartet for bassoon, violin, viola, and cello (1950)

I. Allegro con spirito
II. Andante espressivo
III. Allegro scherzando

BEETHOVEN — Serenade in D for violin, viola, and cello, Opus 8

Marcia. Allegro
Adagio
Menuetto. Allegretto
Adagio
Scherzo. Allegro molto
Allegretto all polacca
Tema. Andante quasi allegretto—
Marcia. Allegro

François Devienne (1759-1803)
Quartet in C for bassoon, violin, viola, and cello, Opus 73, No. 1

François Devienne (1759-1803) was one of the most successful opera composers in Paris during the 1790s. He was also among the first faculty of the Paris Conservatoire upon its founding in 1795. A prolific composer, he wrote eight operas, a number of *sinfonie concertante* and concertos, and a lot of chamber music. Devienne had studied bassoon, flute, and composition and performed with orchestras in Paris and elsewhere; he was bassoonist in the orchestra of the Paris Opera in 1779. He seems to have been in the service of Cardinal de Rohan in the first half of the 1780s, during which time he also appeared as soloist in his first Bassoon Concerto as well as in his own Flute Concerto. He became, like Mozart, a Freemason and joined the orchestra of the Olympic Masonic Lodge in the middle part of the decade.

Devienne was among the most respected flutists of his day; he produced a manual on the performance technique of the single-key flute (1794) that was to remain an important text for many years, and which is still valuable for historical insight into performance practice. He died in an asylum in 1803 after an extended illness that robbed him of his mental faculties.

Devienne's set of three Quartets, Opus 73, date from about 1800. The balance of the instruments is skewed toward the bassoon, with the strings each occasionally serving as secondary protagonists, but remaining for the most part in supporting roles. (This was a traditional hierarchy that Mozart had challenged in his similarly scored Oboe Quartet already in 1781.) Stylistically the work falls squarely in the Classical period, with wonderfully balanced themes and textures. The opening Allegro spiritoso is the weightiest of the three movements. It opens with a little exposition for strings alone, as in a concerto, before the bassoon enters with a repeat of the main theme. Devienne (doubtless leaning on his operatic experience) moves almost immediately from C major into darker foreign keys, lending a greater sense of drama to an otherwise lighthearted movement. The slow movement is a charming aria in straightforward ABA form. The delightful main theme of the finale, a rondo (meaning the theme returns as a refrain throughout), is almost childlike in its good nature, a mood that carries over to the secondary episodes of this pleasant movement.

Tanglewood

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Bernard Garfield (b.1924)
Quartet for bassoon, violin, viola, and cello (1950)

For more than forty years Bernard Garfield was principal bassoonist of the Philadelphia Orchestra; he retired in 2000. He was frequently a soloist with orchestra, is also well known as founder (in 1946) of the renowned New York Woodwind Quintet, and is a member of the Philadelphia Woodwind Quintet. One of the most important pedagogues of bassoon technique, he is a longtime faculty member of the Curtis Institute of Music in Philadelphia. Also a composer, he has been, not surprisingly, a notable champion of the bassoon in his own works. He studied with Marion Bauer and Philip James at New York University and with Otto Luening and Henry Cowell at Columbia University.

Garfield wrote this quartet in 1950 while still at Columbia. In a preface (here excerpted) to the published score, he writes, "Why did I choose the combination of bassoon and string trio? It is because the string instruments supply the best accompaniment for the bassoon. The bassoon has basically a soft tone, so that the velvety string sounds seem to enhance the bassoon. The piano, on the other hand, being tonally brilliant, tends to rob the bassoon of its identity. The full orchestra as an accompaniment for the bassoon must be in the hands of a master conductor in order for the bassoon to be effectively heard."

The bassoon is clearly the leader here, with the string trio primarily in an accompanying role. Garfield's musical language in the quartet is a transparent neoclassicism, with a folksy quality not too distant from his teacher Luening's earlier works, or from those of such composers as Irving Fine or even Samuel Barber. Tonal centers are strong, but there is also frequent and smooth modulation. The rhythmic character is also very clear, with the occasional shifting meters adding a touch of surprise. The work is in three movements, in the traditional fast-slow-fast plan. The first is a sprightly but slightly melancholic sonata form with two contrasting themes. The slow movement is a sometimes darkly dramatic lament for the accompanied bassoon. The Allegro scherzando finale is the most extended of the movements, and the most complex, traveling through fluid changes of meter, phrasing, and tonality. A middle section of chromatic harmonies and almost free tempo separates the quick music of the movement's start from its reiteration to close the piece.

Ludwig van Beethoven (1770-1827)
Serenade in D for violin, viola, and cello, Opus 8

This little trio for strings, one of Beethoven's least prepossessing works, is nonetheless full of charm, and Beethoven thought highly enough of it to publish it soon after finishing it. A trio is, of course, more "practical" than a quartet, since amateur musicians playing at home (for whom this music was intended) would always find it easier to get together for a musicale if they didn't have to drum up a "fourth." In any case, the serenade was announced for sale by the publishing firm of Artaria on October 7, 1797, and thus falls into the early period when Beethoven was still concentrating on chamber music; it is one of his most relaxed and unbuttoned compositions, with a string of relatively short movements of varying character that don't make grave demands on the technique of the players (especially compared to the string quartets, for example).

Most of the movements are in binary forms, though in the second-movement Adagio the binary form is extended and elaborated into a full slow-movement sonata form. But the powerful and dramatic Beethovenian sonata-form movements normally found at the head of a chamber composition would be out of place here, where all is congeniality. There are surprises, to be sure, and delightful touches of scoring, such as the coda of the Menuetto evaporating right in front of us and the juxtaposition of the lyrical D minor adagio with the flighty D major scherzo. The "Allegretto alla polacca" is a delightful rondo with a surprise at the end (*"alla polacca"* means "in the Polish style," hence a polonaise). The last movement begins as a set of variations on a theme that resembles the march of the first movement. Following four variations in the original tempo, a faster variation in a galloping 6/8 is interrupted by a return to the original tempo and an expressive "purple patch." This seems about to die away in a quiet cadence, but instead it pauses on a long-held dominant chord, poised for what we think will be the next variation. But what follows is a literal restatement of the first movement march, thereby making explicit its similarity with the theme of the last movement and rounding out the serenade as a whole.

—Notes by Robert Kirzinger (Devienne, Garfield)
and Steven Ledbetter (Beethoven)

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Ikuko Mizuno began her musical training at five, entering the Toho-Gakuen School of Music in her native Tokyo and going on to win first prize in a national violin competition for high school students. A prizewinner in Japan's NHK Mainichi Shimbun Competition, she came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Phi Kappa Lambda. In 2002 the Boston University College of Fine Arts awarded her its Distinguished Alumni Award. An alumna of the Tanglewood Music Center, she also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli and at the Geneva Conservatory with Henryk Szeryng; she holds diplomas from both of those institutions. Ms. Mizuno joined the Boston Symphony in 1969 as the first woman ever appointed to the BSO's violin section. A frequent chamber music performer, she made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno has taught at Massachusetts Institute of Technology since 1988. Currently on the faculty of the Boston University College of Fine Arts as a teaching associate in violin; she also teaches at the Boston University Tanglewood Institute, has been a guest professor at the Toho-Gakuen School, and coaches Tanglewood Music Center chamber ensembles. Ms. Mizuno has been soloist with the Boston Pops Orchestra and numerous other New England-area orchestras. Since 1985 she has also performed regularly in the

Chicago area, with Music of the Baroque, Mostly Music with Ko Iwasaki, and other groups. She returns frequently to Japan for recitals and performances with orchestra. In 1984 she was invited to be concertmaster for the inaugural concert of the Women's Orchestra of Japan. She has been a member of the Saito Kinen Orchestra since its inaugural concert in September 1985 and has participated in all of its European tours, as well as at the Saito Kinen Festival at Matsumoto, Japan.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

COMMUNITY CONCERT VI

Sunday, May 28, at 3, at Twelfth Baptist Church, Roxbury
(postponed from Sunday, February 26)

This free concert is generously supported by the State Street Foundation.

RICHARD RANTI, bassoon
CATHERINE FRENCH, violin
ROBERT BARNES, viola
MICKEY KATZ, cello

DEVIENNE — Quartet in C for bassoon, violin, viola, and cello, Opus 73, No. 1

Allegro spiritoso
Adagio cantabile
Rondo allegro moderato

GARFIELD — Quartet for bassoon, violin, viola, and cello (1950)

I. Allegro con spirito
II. Andante espressivo
III. Allegro scherzando

BEETHOVEN — Serenade in D for violin, viola, and cello, Opus 8

Marcia. Allegro
Adagio
Menuetto. Allegretto
Adagio
Scherzo. Allegro molto
Allegretto all polacca
Tema. Andante quasi allegretto—
Marcia. Allegro

François Devienne (1759-1803)
Quartet in C for bassoon, violin, viola, and cello, Opus 73, No. 1

François Devienne was one of the most successful opera composers in Paris during the 1790s. He was also among the first faculty of the Paris Conservatoire upon its founding in 1795. A prolific composer, he wrote eight operas, a number of *sinfonie concertante* and concertos, and a lot of chamber music. Devienne had studied bassoon, flute, and composition and performed with orchestras in Paris and elsewhere;

he was bassoonist in the orchestra of the Paris Opera in 1779. He seems to have been in the service of Cardinal de Rohan in the first half of the 1780s, during which time he also appeared as soloist in his first Bassoon Concerto as well as in his own Flute Concerto. He became, like Mozart, a Freemason and joined the orchestra of the Olympic Masonic Lodge in the middle part of the decade.

Devienne was among the most respected flutists of his day; he produced a manual on the performance technique of the single-key flute (1794) that was to remain an important text for many years, and which is still valuable for historical insight into performance practice. He died in an asylum in 1803 after an extended illness that robbed him of his mental faculties.

Devienne's set of three Quartets, Opus 73, date from about 1800. The balance of the instruments is skewed toward the bassoon, with the strings each occasionally serving as secondary protagonists, but remaining for the most part in supporting roles. (This was a traditional hierarchy that Mozart had challenged in his similarly scored Oboe Quartet already in 1781.) Stylistically the work falls squarely in the Classical period, with wonderfully balanced themes and textures. The opening Allegro spiritoso is the weightiest of the three movements. It opens with a little exposition for strings alone, as in a concerto, before the bassoon enters with a repeat of the main theme. Devienne (doubtless leaning on his operatic experience) moves almost immediately from C major into darker foreign keys, lending a greater sense of drama to an otherwise lighthearted movement. The slow movement is a charming aria in straightforward ABA form. The delightful main theme of the finale, a rondo (meaning the theme returns as a refrain throughout), is almost childlike in its good nature, a mood that carries over to the secondary episodes of this pleasant movement.

Bernard Garfield (b.1924)
Quartet for bassoon, violin, viola, and cello (1950)

For more than forty years Bernard Garfield was principal bassoonist of the Philadelphia Orchestra; he retired in 2000. He was frequently a soloist with orchestra, is also well known as founder (in 1946) of the renowned New York Woodwind Quintet, and is a member of the Philadelphia Woodwind Quintet. One of the most important pedagogues of bassoon technique, he is a longtime faculty member of the Curtis Institute of Music in Philadelphia. Also a composer, he has been, not surprisingly, a notable champion of the bassoon in his own works. He studied with Marion Bauer and Philip James at New York University and with Otto Luening and Henry Cowell at Columbia University.

Garfield wrote this quartet in 1950 while still at Columbia. In a preface (here excerpted) to the published score, he writes, "Why did I choose the combination of bassoon and string trio? It is because the string instruments supply the best accompaniment for the bassoon. The bassoon has basically a soft tone, so that the velvety string sounds seem to enhance the bassoon. The piano, on the other hand, being tonally brilliant, tends to rob the bassoon of its identity. The full orchestra as an accompaniment for the bassoon must be in the hands of a master conductor in order for the bassoon to be effectively heard."

The bassoon is clearly the leader here, with the string trio primarily in an accompanying role. Garfield's musical language in the quartet is a transparent neoclassicism, with a folksy quality not too distant from his teacher Luening's earlier works, or from those of such composers as Irving Fine or even Samuel Barber. Tonal centers are strong, but there is also frequent and smooth modulation. The rhythmic character is also very clear, with the occasional shifting meters adding a touch of

surprise. The work is in three movements, in the traditional fast-slow-fast plan. The first is a sprightly but slightly melancholic sonata form with two contrasting themes. The slow movement is a sometimes darkly dramatic lament for the accompanied bassoon. The Allegro scherzando finale is the most extended of the movements, and the most complex, traveling through fluid changes of meter, phrasing, and tonality. A middle section of chromatic harmonies and almost free tempo separates the quick music of the movement's start from its reiteration to close the piece.

Ludwig van Beethoven (1770-1827)
Serenade in D for violin, viola, and cello, Opus 8

This little trio for strings, one of Beethoven's least prepossessing works, is nonetheless full of charm, and Beethoven thought highly enough of it to publish it soon after finishing it. A trio is, of course, more "practical" than a quartet, since amateur musicians playing at home (for whom this music was intended) would always find it easier to get together for a musicale if they didn't have to drum up a "fourth." In any case, the serenade was announced for sale by the publishing firm of Artaria on October 7, 1797, and thus falls into the early period when Beethoven was still concentrating on chamber music; it is one of his most relaxed and unbuttoned compositions, with a string of relatively short movements of varying character that don't make grave demands on the technique of the players (especially compared to the string quartets, for example).

Most of the movements are in binary forms, though in the second-movement Adagio the binary form is extended and elaborated into a full slow-movement sonata form. But the powerful and dramatic Beethovenian sonata-form movements normally found at the head of a chamber composition would be out of place here, where all is congeniality. There are surprises, to be sure, and delightful touches of scoring, such as the coda of the Menuetto evaporating right in front of us and the juxtaposition of the lyrical D minor adagio with the flighty D major scherzo. The "Allegretto alla polacca" is a delightful rondo with a surprise at the end ("*alla polacca*" means "in the Polish style," hence a polonaise). The last movement begins as a set of variations on a theme that resembles the march of the first movement. Following four variations in the original tempo, a faster variation in a galloping 6/8 is interrupted by a return to the original tempo and an expressive "purple patch." This seems about to die away in a quiet cadence, but instead it pauses on a long-held dominant chord, poised for what we think will be the next variation. But what follows is a literal restatement of the first movement march, thereby making explicit its similarity with the theme of the last movement and rounding out the serenade as a whole.

—Notes by Robert Kirzinger (Devienne, Garfield)
and Steven Ledbetter (Beethoven)

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the

recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

BOSTON SYMPHONY ORCHESTRA

125

2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT IS ABOUT TO BEGIN.

In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

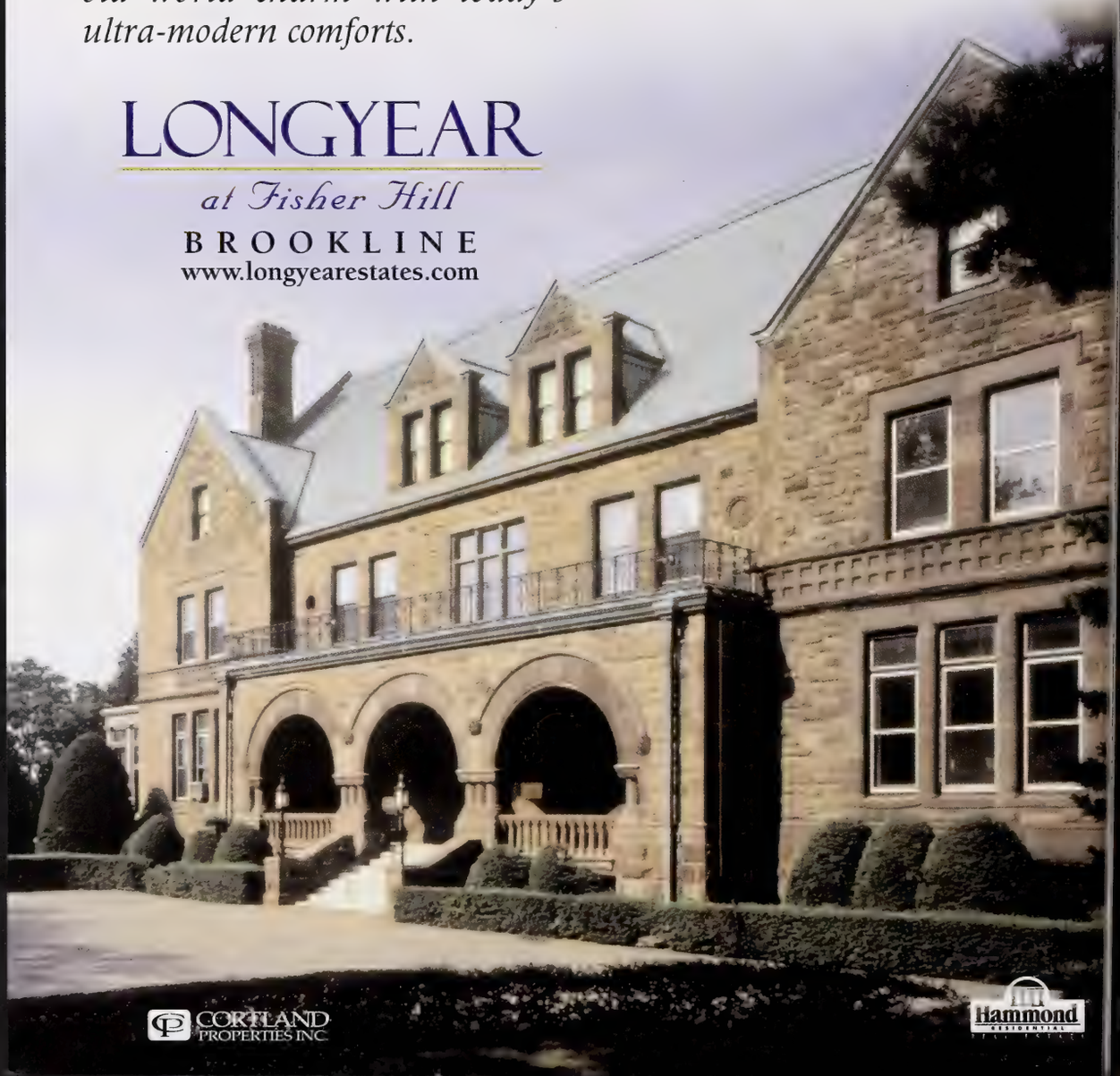
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

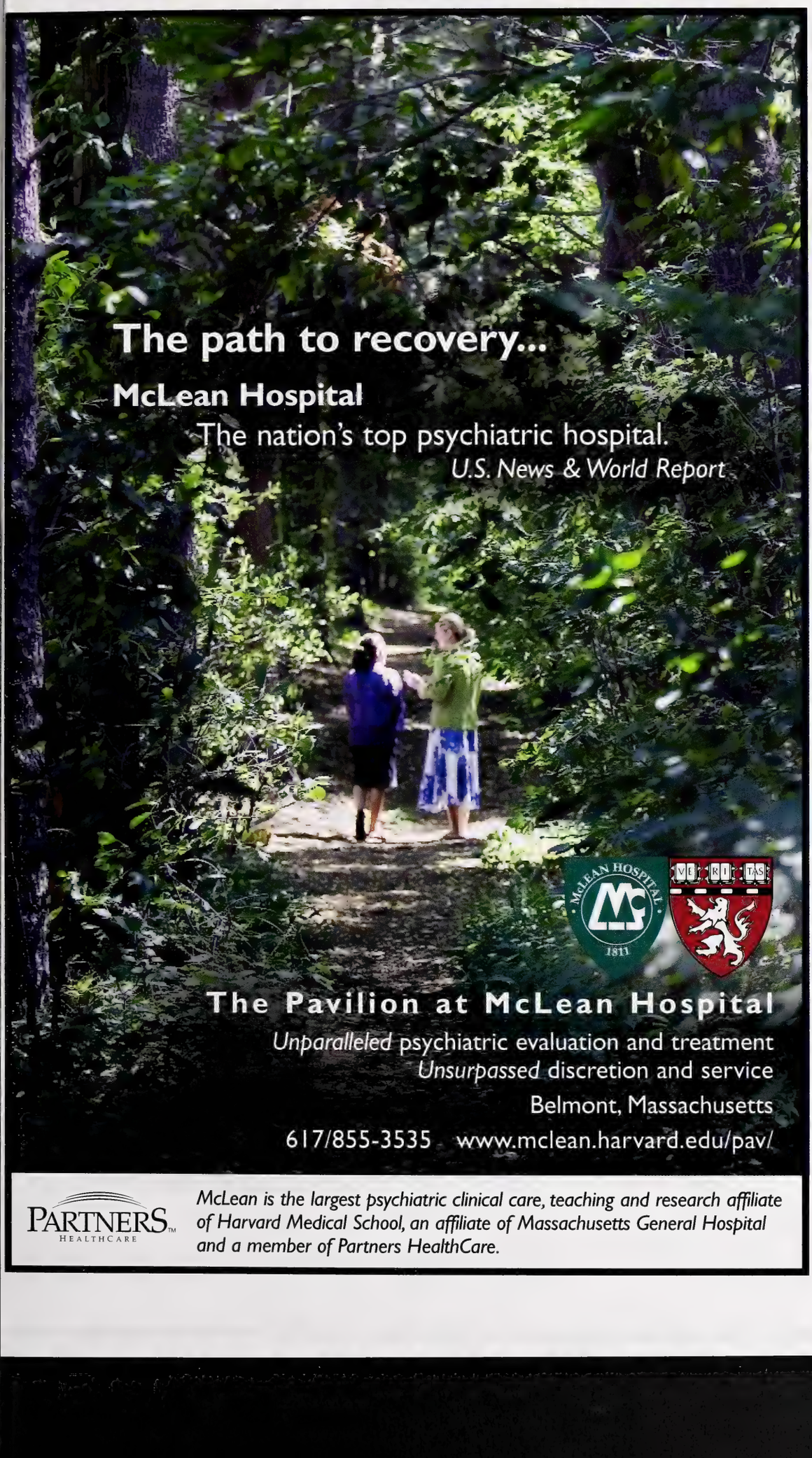
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC

Hammond


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
McLEAN HOSPITAL
1811
VE RI TAS
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
A Brief History of the Boston Symphony Orchestra 11
James Levine on the BSO's Beethoven/Schoenberg Cycle 15
BSO Music Director James Levine 22
The Boston Symphony Orchestra 24
This Week's Boston Symphony Orchestra Program 26
From the Music Director 27
Notes on the Program 29
Featured Artists 57
Future Programs 84
Symphony Hall Exit Plan 86
Symphony Hall Information 87

This week's Pre-Concert Talks are given by
BSO Director of Program Publications Marc Mandel (March 1)
and by Jan Swafford, Tufts University (March 2, 3, 4).

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset)
a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Operations*

Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Allison Howe, *Gift Processing and Donor Records Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 87 of this program book.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

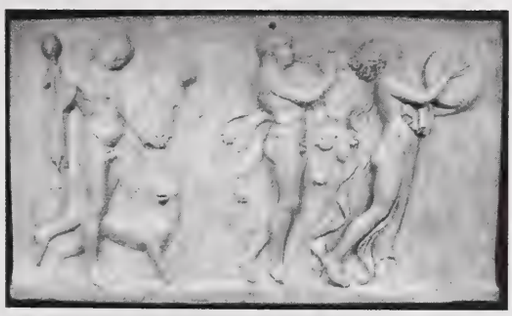
To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel (March 1) and Jan Swafford of Tufts University (March 2, 3, 4) discuss Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9. In the weeks ahead, Helen Greenwald

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

WCRB 102.5 CLASSICAL CARTOON FESTIVAL

8th and FINAL Festival

Don't Miss It! Final Cartoon Festival!

Presented by:
mefa
UFUND
Massachusetts 529 Plan

Saturday, April 1, 2006, 10am-4pm
Continuous entertainment
BOSTON'S SYMPHONY HALL
301 Massachusetts Avenue, Boston

CLASSICAL 102.5 WCRB BOSTON

Net Proceeds from ticket sales benefit:
The Brain Injury Association of Massachusetts

Featuring Classic Warner Bros. Cartoons with Classical Music Scores!

Instrument Petting Zoo • Fun Prizes
New England Conservatory Youth Orchestra
Greater Boston Youth Symphony Orchestra
Boston Children's Chorus • Davey the Clown
Storyteller Tony Toledo • Face Painting
Symphony Hall Tours • Music & Games

Call 888-266-1200 for tickets ($8 each).

Save up to $8

Ask for the special
"BSO CARTOON FESTIVAL DISCOUNT"
and save $2 per ticket — up to four tickets.
Total savings ... $8!

Save up to $8

of the New England Conservatory of Music discusses Ligeti, Schumann, and Strauss (March 15-18), Marc Mandel (March 29 Open Rehearsal) and Harlow Robinson of Northeastern University (March 30, 31; April 1) discuss Mussorgsky, Tchaikovsky, and Brahms; and Elizabeth Seitz of The Boston Conservatory discusses Mozart (April 6-11).

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society performs an all-Mozart program, celebrating the composer's 250th birthday, on Sunday, March 5, at 3 p.m. at Concord Academy Performing Arts Center, 166 Main Street. The program includes the Adagio and Fugue in C minor, K.546, for strings; the *Hunt* Quartet in B-flat, K.458, and the String Quintet in C, K.515. Joining Ms. Putnam are cellist Paul Katz, violist Roger Tapping, and violinist Lucy Stoltzman. Tickets are $25 and $30, with discounts for seniors and students. Order online at www.concordchambermusic.org or call (978) 371-9667.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, Richard Ranti, bassoon, Richard Sebring, horn, and Lawrence Wolfe, bass, present a concert celebrating composer Augusta Read Thomas on Thursday, March 9, at 8 p.m. The performance, in collaboration with the Smith Chamber Ensemble, takes place in Sweeney Concert Hall at Smith College, Northampton, MA. The program includes works by Berio, Debussy, Stravinsky, and Ms. Thomas. For tickets call (413) 585-ARTS (2787). For more information visit www.waldenchamberplayers.org.

Founded by BSO violist Mark Ludwig, MusicWorks continues its 2005-06 season with "The Dada Salon—Sex, Music, and Politics," an evening of Dada music, poetry, and art featuring pianist Virginia Eskin, the Hawthorne String Quartet, actors Randie Harmon and Paul W. Finnegan, and painter Daniel Ludwig on Friday, March 17, at 8 p.m. at Simon's Rock College, Great Barrington, preceded by a talk at 7:15. The program includes works by Haydn, Wagner, Hindemith, and Schulhoff, and the world premiere of a new work by Gesseney. Tickets are $25, discounted for seniors, and free for those 18 and under. For more information call 1-866-266-2746 or visit www.musicworksberkshires.org.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

PROGRAM NOTES
at 7:00 with the
evening's composers

Concertos for Indigenous Instruments

FRIDAY **MARCH 10, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

SOLTANI

BMOP's ongoing exploration of new orchestral music influenced by non-Western cultures continues with a program of concertos for Persian, Korean, and Japanese instruments. The evening includes the world premiere of **REZA VALI**'s *"Toward that Endless Plain" Concerto for Persian Ney and Orchestra* with international soloist **KHOSROW SOLTANI**. Program also features the world premiere of **JIN HI KIM**'s *Eternal Rock II*, **HENRY COWELL**'s *Concerto No. 1 for Koto and Orchestra*, and **TAN DUN**'s *Yi*°

GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through March 3; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

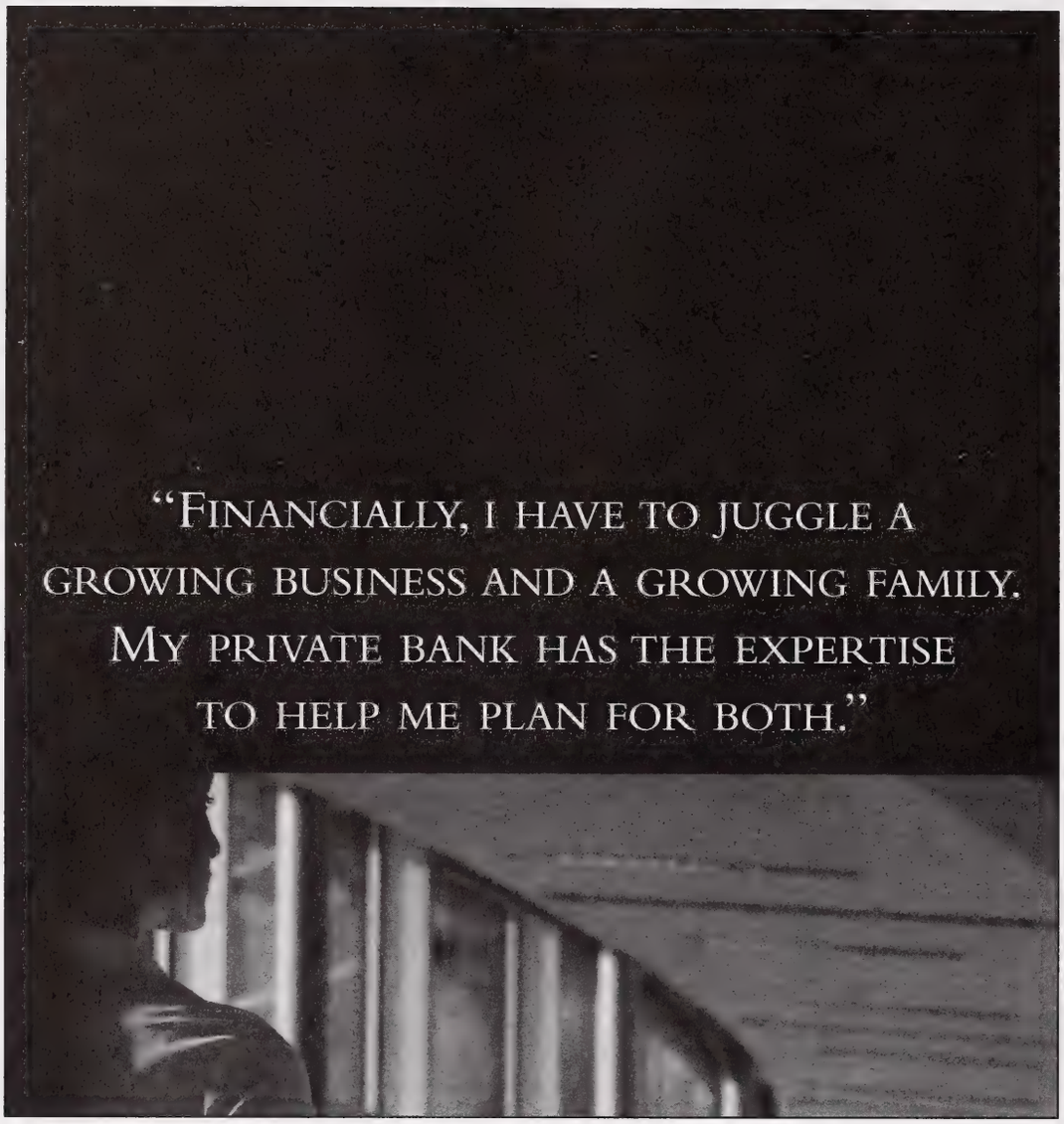
Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with CHRISTINE BREWER, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood-Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus-Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9B (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

URBAN RESORT

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is
MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV 5 BOSTON

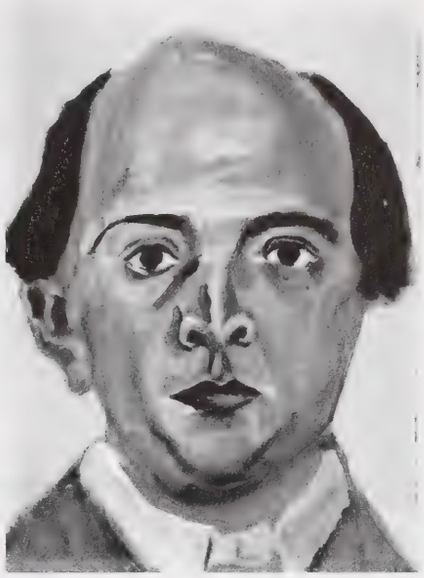
Print media sponsor is THE BOSTON PHOENIX

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

Bank of America
Celebrity Series

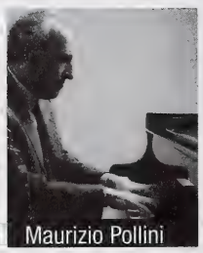
2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir


Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great? with Rob Kapilow and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet and Luciana Souza ***Brazilian Duo***
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra with Kurt Masur conductor **and Sergey Khachatryan** violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik ***Crossing the Divide***
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin **and Nikolai Lugansky** piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin **and Pinchas Zukerman** violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

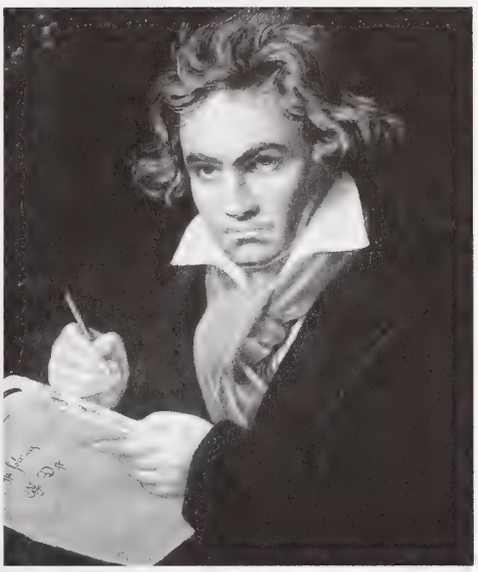
Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



An 1820 oil painting of Beethoven by Joseph Stieler

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

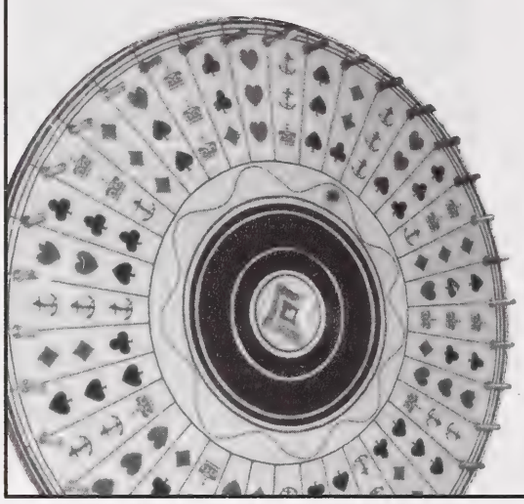
MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets,

Derby and Company

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

Taste the good life

Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy
at: (978) 369-5155.
100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

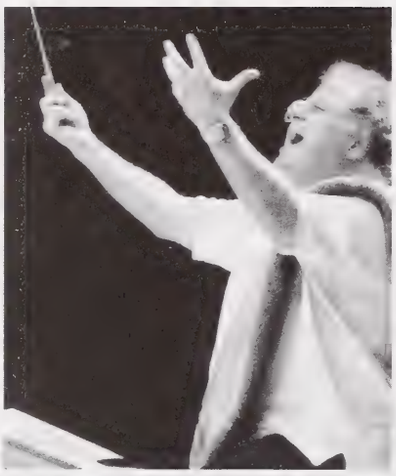
If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were, in so many ways, so uncannily similar?

JAMES LEVINE



Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michaèl Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Earla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Wednesday, March 1, at 8
SPONSORED BY UBS
Thursday, March 2, at 8
SPONSORED BY COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION
Friday, March 3, at 1:30
Saturday, March 4, at 8

JAMES LEVINE conducting

SCHOENBERG — Chamber Symphony No. 1, Opus 9B
(version for full orchestra)

INTERMISSION

Wednesday evening's concert is supported by a generous gift to The Artistic Initiative from the Richard P. and Claire W. Morse Foundation.

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—
Presto—Tempo I

Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio

Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 50.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

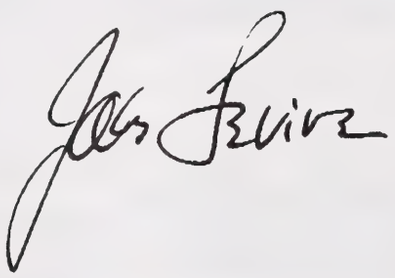
From the Music Director

Schoenberg's Chamber Symphony No. 1 and Beethoven's Ninth Symphony represent astonishing innovation in the symphonic genre by two different yet (as I've said before) uncannily similar geniuses. Schoenberg conceived his Chamber Symphony No. 1 originally for fifteen solo players, but he later produced a version for full orchestra (to be heard here) that reveals the most important innovation in this work to be not its scoring for chamber ensemble, but its full-scale symphonic character—it's a single-movement work in which the function of scherzo and slow movement within the whole is to alternate with (1) a central development section that represents the second main movement and (2) at the end, a very large Beethoven-style coda that is itself a second development section (similar to the coda of the first movement of Beethoven's Ninth). With the

piece continuing in one unbroken span rather than with stops after each section, the result is an overall structure that simultaneously encompasses a first-movement sonata form *and* the four-movement structure of an entire symphony, with the scherzo and slow movement being worked within and around the central sonata-form development section, and with the coda serving also as finale.

Beethoven's innovation in his Ninth Symphony has most obviously to do with the addition of human voices (soloists, chorus, and text), which leads to a completely different-scale finale from any in his other symphonies. At the same time, the innovation of the finale allows for a particularly interesting diversity of character in the first three movements, which also go far beyond anything encountered in the earlier works and become even more thrilling and exciting as individual movements in their own right. There's a plan here. Beethoven can write his darkest, most complex inner drama into the first movement of the Ninth because he's aiming toward a large finale of such size and weight. In the scherzo, by pitching the timpani in octaves (rather than the usual fifths), he can give that movement's principal octave-leap motif to that instrument, producing an entirely new sound when the timpani is used motivically rather than just to support the harmonies, and making it an organic part of the movement. A subtle but very satisfying aspect of the slow movement is that here Beethoven writes a sophisticated variation movement that is not without relationship to things he's written previously but at the same time also anticipates the finale, which is itself a variation movement on a particularly large scale with contrasting episodes.

Though the Ninth Symphony has been used for every conceivable occasion and has had countless performances, I never think of it as an icon, but always as a visionary, forward-looking masterpiece like the *Missa Solemnis* with which we began our Beethoven/Schoenberg cycle. I've had a really gratifying and wonderful time this season with the orchestra and with you, our devoted audience of music-lovers. I look forward to this summer's Tanglewood season, and to returning to Symphony Hall next fall to continue our musical adventures together.



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, March 2, at 8
Friday, March 3, at 1:30

BSO Music Director James Levine regrets that he is unable to conduct this concert as he is recovering from his onstage fall that occurred during the ovations following Wednesday night's performance. Consultations with his doctors, and X-rays, have confirmed that there are no broken bones, although there is the understandable soreness and discomfort that typically result from a fall of this type. He very much hopes to return to the BSO podium during the course of this weekend. BSO Assistant Conductor Jens Georg Bachmann will conduct this concert in his place.

Jens Georg Bachmann

This is Jens Georg Bachmann's second season as an assistant conductor of the Boston Symphony Orchestra. He made his BSO debut at Tanglewood in July 2005 with a program of Beethoven (the Violin Concerto, with soloist Pinchas Zukerman) and Shostakovich, following that with his subscription series debut this past October, leading music of Weber, Schumann (the Piano Concerto, with soloist Andreas Haefliger), and Mendelssohn. He holds the Anna E. Finnerty Assistant Conductor Chair. Mr. Bachmann previously served as assistant conductor to James Levine at the Munich Philharmonic, a position especially created for him in 2000. In addition, he worked for two seasons (2001-2003) as associate conductor of the Fort Worth Symphony Orchestra, where he conducted approximately twenty performances per season, including outreach and educational concerts, statewide tours, subscription concerts, and summer outdoor concerts, as well as theater performances. He also served as principal conductor of the Texas Chamber Orchestra in Dallas. For three summers, from 2002 to 2004, Mr. Bachmann was also assistant conductor for the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland; he also led the orchestra in concerts in Verbier and on tour at the EXPO 02. A dedicated opera conductor, Mr. Bachmann has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin, where he made his professional opera debut at age twenty-four, and the Berlin State Opera. He has conducted numerous orchestras in Germany, such as the state orchestras of Berlin, Munich, Nürnberg, Halle, and Hamburg, among others. He will return to the Hamburg Symphony this season. A native of Berlin, Germany, Jens Georg Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was the recipient of the Bruno Walter Memorial Scholarship. Additional musical projects have included a four-week fundraising and educational outreach tour as violinist in South Africa when he was eighteen, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining music, dance, and drama. Mr. Bachmann is a winner of the 1996 Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition.

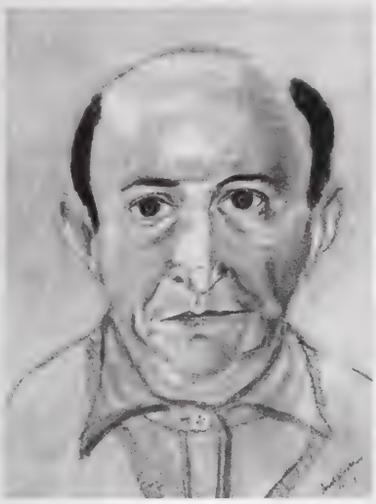
Saturday, March 4, at 8

BSO Music Director James Levine regrets that he is unable to conduct tonight's Boston Symphony concert as he is still recovering from his onstage fall that occurred during the ovations following this past Wednesday night's performance. As announced earlier, consultations with his doctors, and X-rays, have confirmed that Maestro Levine has suffered no broken bones, but he is experiencing considerable soreness and discomfort in his shoulder and so must continue to rest from conducting. Mr. Levine remains extremely disappointed about his continuing absence from the BSO podium this weekend. BSO Assistant Conductor Jens Georg Bachmann will conduct tonight's concert in his place.

Jens Georg Bachmann

This is Jens Georg Bachmann's second season as an assistant conductor of the Boston Symphony Orchestra. He made his BSO debut at Tanglewood in July 2005 with a program of Beethoven (the Violin Concerto, with soloist Pinchas Zukerman) and Shostakovich, following that with his subscription series debut this past October, leading music of Weber, Schumann (the Piano Concerto, with soloist Andreas Haefliger), and Mendelssohn. Mr. Bachmann previously served as assistant conductor to James Levine at the Munich Philharmonic, a position especially created for him in 2000. In addition, he worked for two seasons (2001-2003) as associate conductor of the Fort Worth Symphony Orchestra, where he conducted approximately twenty performances per season, including subscription concerts, educational concerts, statewide tours, and summer outdoor concerts, as well as theater performances. He also served as principal conductor of the Texas Chamber Orchestra in Dallas. For three summers, from 2002 to 2004, Mr. Bachmann was also assistant conductor for the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland; he also led the orchestra in concerts in Verbier and on tour at the EXPO 02. A dedicated opera conductor, Mr. Bachmann has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin, where he made his professional opera debut at age twenty-four, and the Berlin State Opera. He has conducted numerous orchestras in Germany, such as the state orchestras of Berlin, Munich, Nürnberg, Halle, and Hamburg, among others. A native of Berlin, Germany, Jens Georg Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was the recipient of the Bruno Walter Memorial Scholarship. Additional musical projects have included a four-week fundraising and educational outreach tour as violinist in South Africa when he was eighteen, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining music, dance, and drama. Mr. Bachmann is a winner of the 1996 Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition.

Arnold Schoenberg
Chamber Symphony No. 1



Self-portrait of Schoenberg, 1931, colored pencil and watercolor on paper

Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on July 13, 1951. He began the Chamber Symphony No. 1 in April 1906 and completed it on July 15 of that year. The first performance was given on February 8, 1907, in Vienna by the Rosé Quartet and members of the Vienna Philharmonic. By 1912, Schoenberg had the idea of multiplying the strings and, where necessary, doubling the winds for performances in large halls, and in 1914 his publisher announced the availability of an orchestral version upon request, though nothing is now known of that version. However, in 1935 Schoenberg made a completely new edition for full orchestra, which was published as Opus 9B. (There is no Opus 9A.) The first performance of Opus 9B was given under the composer's direction in Los Angeles in December 1935.

The first Boston Symphony performances of Schoenberg's Chamber Symphony No. 1 (in its original scoring) were given by Eleazar de Carvalho in December 1947 (Carvalho having already led a Tanglewood performance with students of the Berkshire Music Center the preceding August). Subsequent BSO performances were given by Charles Munch in November 1950, Richard Burgin in November 1965, and (the most recent subscription performances) Erich Leinsdorf in November 1968 (all using the version for full orchestra); and then by Bruno Maderna at Tanglewood on July 11, 1971 (original version). More recently at Tanglewood, Zubin Mehta led a performance of the original version with members of the Israel Philharmonic on August 26, 2001, preceding that year's season-ending performance (given by the Israel Philharmonic while the BSO was on tour) of the Beethoven Ninth.

Schoenberg's original scoring of Opus 9 calls for flute, oboe, English horn, clarinet, clarinet in D, bass clarinet, bassoon, contrabassoon, two violins, viola, cello, and double bass. In its full-orchestra guise as Opus 9B, the Chamber Symphony No. 1 is scored for two flutes and piccolo, two oboes and English horn, clarinet, E-flat clarinet, bass clarinet, two bassoons and contrabassoon, three horns, two trumpets, three trombones, and strings. (In conformity with the practice he adopted in America, Schoenberg also changed the tempo and character directions from German in Opus 9 to Italian in Opus 9B.) The piece is about twenty-one minutes long.

The Chamber Symphony No. 1 is the work of a man just about to turn thirty-two. Schoenberg had been composing since he was eight, beginning with blatant imitations of the duets by Viotti and others that he had played at his violin lessons, as well as of the opera medleys and marches he had heard bands play in the park of a Sunday. He even tried his hand at a *Räuber-Phantasie* after Schiller's blood-and-thunder prose drama. Home was not especially prosperous, Samuel Schönberg being the owner of a small shoe store, and neither parent was musical—at least, their son liked to say, not more than any other Viennese who was not explicitly a music-hater. More remotely, though, there was music in his mother's family, and his cousin Hans Nachod was the Kiel Opera's heldentenor and later the first Waldemar in Schoenberg's great cantata *Gurrelieder*. With money he earned giving German lessons to a Greek, Schoenberg bought some secondhand Beethoven scores, which left him burning to write string quartets.

At this point a new friend, Oskar Adler, came into Schoenberg's life and taught him

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

February 10 & 12

Schumann	Piano Trio in D minor, Op. 63
Wyner	Tanz and Maissele for Clarinet, Violin, Cello and Piano (1981)
Mendelssohn	String Quintet in A major, Op. 18

March 24 & 26

Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

April 28 & 30

Ravel	Chanson madécasses
Mahler	Songs of a Wayfarer
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

some elementary harmony. He also found him a large viola strung with zither strings, which Schoenberg, with viola fingerings and other desperate improvisations, used as a cello. Playing chamber music became an essential part of Schoenberg's existence and, as he told the story many years later, "I started writing string quartets. In the meantime, *Meyers Koversations-Lexikon* (an encyclopedia, which we bought on installments) had reached the long-hoped-for letter S, enabling me to learn under '*Sonate*' how a first movement of a string quartet should be constructed. At that time I was about eighteen years old, but had not obtained any other instruction than that which Oskar Adler had given me."*

Schoenberg took a job in a bank, which he hated, and the day the bank went broke was one of the most joyous of his life. His decision to seek no further employment along those lines—a change from "solid citizen to bohemian," as he says his parents saw it—caused a family crisis. From then on, he made his living as a musician, to begin with by conducting amateur choruses such as the one of the Metal Workers Union in the factory town of Stockerau, and by orchestrating other people's operettas. He joined Polyhymnia, an ensemble that rather exaggerated in calling itself an orchestra. It was led by the twenty-three-year-old Alexander von Zemlinsky, a composer whose first efforts had been encouraged by Brahms; he was also a future conductor of distinction. Zemlinsky quickly made friends with the young man whose "fiery mishandling" of the cello he found so engaging. Schoenberg, for his part, acknowledged Zemlinsky in later life as the man from whom he had acquired most of what he knew "of compositional techniques and problems"—in effect, as his only teacher. From this teacher and friend, Schoenberg, the confirmed Brahmsian, learned to value and love Wagner, and in 1901 the personal side of the relationship was consolidated when he married Zemlinsky's sister Mathilde.†

In 1897, Schoenberg completed his delightfully Dvořákian String Quartet in D major

*Oskar Adler was a physician and astrologer as well as a violinist. His major work was a book published in 1950, *Das Testament der Astrologie*. He also left a large unpublished manuscript, *The Critique of Pure Music*. He and Schoenberg were in affectionate correspondence as late as April 1951, three months before Schoenberg's death. Adler died in London in 1955.

†The marriage was not unclouded. In 1908, Mathilde eloped with her husband's painting teacher, the twenty-four-year-old Richard Gerstl, one of the most interesting of the early Expressionists. Schoenberg's student Anton von Webern persuaded her to return to her husband, after which Gerstl committed suicide. The Schoenbergs were reasonably at peace until Mathilde died in 1923. In 1924, Schoenberg entered a happy marriage with Gertrud Kolisch, the sister of another close musical associate, the violinist and quartet leader Rudolf Kolisch.

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY
Serving Investors Since 1923
Customized Portfolios • Personalized Service
Socially Responsible Investing
www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

(unnumbered) and saw it taken into the repertory of the esteemed Fitzner Quartet. But a year later there was a disturbance after the performance of some of his songs, "and since then," Schoenberg told his pupil and biographer, Egon Wellesz, "the scandal has never stopped." On December 1, 1899, he completed his first masterpiece, *Verklärte Nacht* (*Transfigured Night*), but even that gorgeous and powerfully composed wonder proved controversial, though more to theorists than to audiences. In 1901 he completed the composition of his cantata, *Gurrelieder*, though he only got to the orchestration ten years later. Two other hyper-Romantic masterpieces on the way to the Chamber Symphony were the tone poem *Pelleas und Melisande* and the String Quartet No. 1. For a change of pace, Schoenberg wrote songs for a literary cabaret in Berlin; he also painted, expressively and disturbingly, later exhibiting with Kandinsky's Blue Rider group.

Schoenberg's "Gaze," 1910, oil on cardboard

When Schoenberg completed the Chamber Symphony No. 1 in 1906, he told his friends: "Now I have established my style. Now I know how I have to compose." He quickly realized this was not true: as he put it, he was "not destined" to continue in this post-Romantic manner. Looking back, he saw that the Chamber Symphony was only a way station—but an important one—on the road toward his goal, which was to master what he described as "a style of concision and brevity in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is supposed to be functional."* Within a few years, Schoenberg was composing an astoundingly dense, non-repetitive, richly detailed, unpredictable new music: the Stefan George song cycle *Das Buch der hängenden Gärten* (*The Book of the Hanging Gardens*); Three Pieces for Piano, Opus 11; Five Pieces for Orchestra, Opus 16; and the one-character opera *Erwartung* (*Expectation*)—all completed in 1909 and all masterpieces of astounding fantasy and concentration—had gone far away from the luxuriant Romanticism and the expansive gestures of *Verklärte Nacht* and *Gurrelieder*.

Something that did not change was Schoenberg's artistic personality and his temperament. From *Verklärte Nacht* to the last scores, passion is a constant, and the most immediate and ultimately overwhelming impression the Chamber Symphony No. 1 makes is that of urgent, ardent, even wild utterance. As he wrote to Mahler in 1904, "I have no middle-ground feelings" ("*Mittlere Empfindungen gibt es bei mir nicht*").

Forty years after composing it, Schoenberg gave a lecture at the University of Chicago on "Heart and Brain in Music." He began by quoting Balzac's description of a character in his novel *Seraphita*, whose "chest and shoulders were broad and [whose] neck was short, like that of all men whose heart must be within the domain of the head." For

*Schoenberg began two chamber symphonies in 1906. No. 1 in E major was finished quickly. No. 2, in E-flat minor, resisted him, probably because the first, as it developed, pointed so compellingly to such an interesting and promising future that it became impossible for Schoenberg to continue to work in the old vein. Sketches for No. 2 continued to appear until 1910, to be abandoned, then picked up again much later, leading at last to the completion of the work (Opus 38) in America on October 21, 1939. Nine years later, Schoenberg wrote an essay for *The New York Times* titled *On revien toujours* in which he confesses his musical nostalgia and describes his pleasure at sometimes returning to writing tonal music such as the Chamber Symphony No. 2.

NEW ENGLAND CONSERVATORY

Così fan tutte

fully staged opera with orchestra, John Greer, conductor
Patricia-Maria Weinmann, director
March 11 and 12, Cutler Majestic Theatre, Boston
1-800-233-3123, www.telecharge.com

Mozart "Gran Partita" celebration February 28
afternoon panel with Mozart experts is followed by
evening concert in NEC's Jordan Hall led by
former BSO horn player Richard Mackey of the NEC faculty

Donald Palma coaches the NEC Chamber Orchestra in a
Mozart Sinfonia concertante on each of their spring concerts
in NEC's Jordan Hall, March 1, April 10

Piano Honors Concert devoted to Mozart April 30, NEC's Jordan Hall

chamber and solo works by Mozart
appear on NEC concerts by NEC faculty and students
April 3 and 13, May 23

MOZART

1756 - 2006

Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

Schoenberg, heart and brain—the two sources, the two motors—work marvelously and fruitfully together. He was one of the brainiest of artists *and* he believed in inspiration—"*Einfall*" (literally something that "falls in")—and when *der Einfall* hit, he wrote at white heat. He kept that ability into old age: at seventy-two, almost blind and in the aftermath of a near-fatal illness, he wrote his blazingly inspired, richly complex String Trio in thirty-five days. In the Chamber Symphony, we are swept along as though on a cataract of *Einfälle*: vibrant melodies, thrusting rhythms, swirling harmonies, all richly connected.

The Chamber Symphony is in one movement. It is also in five movements. Schoenberg uses a formal device that had served him well in *Pelleas und Melisande* and the String Quartet No. 1: he combines the traditional four-movement plan—sonata allegro, scherzo, slow movement, finale—with that of a single sonata movement. You can map it out like this:

I. Exposition (sonata allegro)
II. Scherzo—Trio—Scherzo
III. Elaboration (Schoenberg's preferred term—the more usual word is "development")
IV. Slow movement
V. Finale, which recapitulates the material of I, but in a different order

Sections I, III, and V are characterized sharply enough to encourage you to hear five distinct movements; at the same time, their mutual connectedness is so clear that the symphony's master plan as a single sonata movement with extended interludes on either side of the development is also readily audible.

Schoenberg plays resourcefully and imaginatively upon the ambiguities of his design. Here is a case in point. Section I, the exposition, ends with the return of the first theme. You might suppose for a moment that, like a classical composer, he is going to repeat the exposition. Or you might remember what, for example, Brahms does in the first movement of his Symphony No. 4, where what appears to be an old-fashioned repeat of the exposition suddenly veers off course and reveals itself as the start of the development. Schoenberg shares Brahms's relish for mystery and surprise. His doubling back is neither a repeated exposition nor a revisiting of Brahms's feint, but a transition to the next movement, the scherzo.

Schoenberg also has another reason for his maneuver. The reappearance of a theme from the beginning acts as closure and helps to establish Section I as a movement in its own right instead of merely an unfulfilled exposition. This is an instance of Schoenberg's beautifully imagined extension of formal ideas found in Liszt, notably the Piano Sonata and Piano Concerto No. 2. In the draft of a 1949 program note on the Chamber Symphony, Schoenberg specifically refers to Liszt's symphonic poems, suggesting further that Liszt, in his exploration of encapsulated forms, was following the model of Beethoven's C-sharp minor string quartet, Opus 131.*

The Chamber Symphony opens with a great pile-up of notes that coalesce into a luscious five-note chord, which resolves ever so suavely into a chord of F major: it sounds like a wonderfully round-the-bend version of a barbershop quartet's opening swipe. (The author and conductor Erwin Stein recalled that in student days, when he and his friends met, they would greet each other by singing the Chamber Symphony's first cadence.) Fourths are prominent in these opening harmonies; both in his theoretical work and his compositions, Schoenberg was much taken at this time with the idea of fourths as raw material to supplant the thirds whose use he was beginning to think of as a harmonic

*More immediately, Liszt was following the model of Schubert's *Wanderer* Fantasy, of which he made an arrangement for piano and orchestra.

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

ROCKPORT CHAMBER
MUSIC FESTIVAL
Celebrating 25 Years

June 8-July 2, 2006

Rockport, MA
David Deveau, Artistic Director

www.rcmf.org 978.546.7391

A Full-Service
Lifecare Retirement
Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

dead end. Neither for Schoenberg nor for his Russian contemporary Alexander Scriabin did fourths prove to be any kind of harmonic panacea; nonetheless, Schoenberg's use of them in the Chamber Symphony is amazing, especially for the intensity with which they come to saturate the entire work.

From the outset, Schoenberg uses his fourths vertically and horizontally, that is, in chords and in melodies. As soon as the very fast main tempo begins, which is immediately after the F major cadence, Schoenberg has the horn rush impetuously up the steep slope of fourths from D below middle C to the F at the top of the treble staff. Then, as Schoenberg describes it, chords of fourths spread "through the whole architecture of the work, putting their stamp on everything that happens." Inventing a unit to be treated harmonically and melodically at the same time, Schoenberg has anticipated an essential aspect of the serial technique he was to develop much later.

"Walking self-portrait," 1911, oil on board

In Schoenberg's earliest sketches, the opening harmonic pile-up heads directly toward the principal key, E major. Only as he worked did Schoenberg discover how much more dramatic an effect he could achieve by approaching his principal key obliquely. The four-measure slow introduction, in itself a beautiful example of "concision and brevity," therefore leads—mysteriously and wonderfully—to F major, and the first clear E major harmony occurs only in the seventh bar of the Allegro.

Concerning the relationship of musical ideas, Schoenberg tells an instructive story about the inspiration/brain connection. After the horn call, the cello plays an energetic, upward-rushing theme easily recognized by its persistent triplets as well as by its Debussian whole-tone steps. This moves forward to an intense climax, which is followed by a new melody for violin and horn in a broad, singing style. This second theme had come to Schoenberg quickly and spontaneously, but it bothered him because he could not intellectually and analytically discern any connection between it and the beginning of the movement. "Directed only by my sense of form and the stream of ideas, I had not asked such questions while composing," Schoenberg recalled, "but as usual with me, doubts arose as soon as I had finished. They went so far that I had already raised the sword for the kill, taken the red pencil of the censor to cross out the [second] theme. Fortunately I stood by my inspiration and ignored these mental tortures." Twenty years later, he suddenly saw that in its intervallic structure the second theme is an inversion of the first. "[The relationship] is of such a complicated nature that I doubt whether any composer would have cared deliberately to construct a theme in this way, but our subconscious does it involuntarily."

The first movement presents a series of fervent, spirited, and variegated themes in rapid succession. The return of the energetic cello theme is, to use Schoenberg's word, "converted" into a transition to the scherzo. The scherzo itself is even faster than the first movement; the horn fourths, this time going down, make a forceful appearance. The ghostly Trio takes about twenty seconds; it is followed by an almost equally brief devel-

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

opment and the reprise of the scherzo. Another transition leads to the symphony's main development section, in which the themes of the first movement are reconsidered, recombined, and recostumed with captivating energy.

Rising fourths introduce the slow movement, but now they take on the form of incorporeal double-bass harmonics, delicate six-note woodwind chords, clarinet arpeggios rising weightless like dandelion seeds, a dreamy melody for the first violin, all in *pianissimo*. The music that ensues, richly melancholic, is a feast of lyric inspiration. The textures become more involved as Schoenberg prepares for the finale. This recapitulates and sometimes further transforms earlier themes with great freedom in their order of appearance. The rising fourths and the excited theme from the beginning of the first movement return in the coda. The close, with exultant horns and emphatic assertions of E major against the chromatic current, is joyously exuberant.

A postscript about Schoenberg's full-orchestra version of the Chamber Symphony No. 1: it eliminates any problems of balance in the original. Because the strings are not anxious about being audible and therefore not tempted to force, the transcription does away with what Stravinsky, not altogether unjustly, called the neurasthenic sound in the chamber version. The big-band scoring also shows how Janus-faced a work Opus 9 is. To a large degree because of its novel—and still novel—scoring, the chamber ensemble draws the listener's attention to everything that is forward-looking and "modern" in the music. The magnificent and easy sound of Opus 9B gets us to listen in the opposite direction, and perhaps we then hear for the first time how much the opening comes from the same family as Strauss's *Don Juan* or how much Mahler there is in the slow movement. Opus 9B is a handsome piece of (barely) post-Romantic orchestral music, and it is both surprising and a pity that so few conductors play it.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. His program note on Schoenberg's Chamber Symphony No. 1 was written originally for the San Francisco Symphony Orchestra and is used here by permission of that orchestra.

Keys To Your Soul
Restored Steinways Available
A Tradition of Excellence
Since 1950
Acme PIANO CRAFTSMEN
Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

BSOMA1062021320065K

Lincoln, Massachusetts

TWIN POND LANE

Thoreau meets Gropius at this Architectural Record award winning International style residence on 4.7± pastoral acres with pond frontage. Recently expanded and renovated, the 5,700 square-foot house has an elevated site with views to the pond and conservation land beyond. Includes five bedrooms and three and one-half baths with private guest suite. Wonderful spaces for family, entertainment and home office. The property also includes an attached two-car garage, a two-story barn with four stalls, and a large pasture with direct access to Lincoln's trail system and hundreds of acres of conservation land. This property offers the ultimate in sophisticated design in a country setting, yet is convenient to major highways, only 15 miles from Boston, and is served by Lincoln's superb public schools. ***$2,695,000***

Stewart Young 617-357-8930
syoung@landvest.com

www.landvest.com

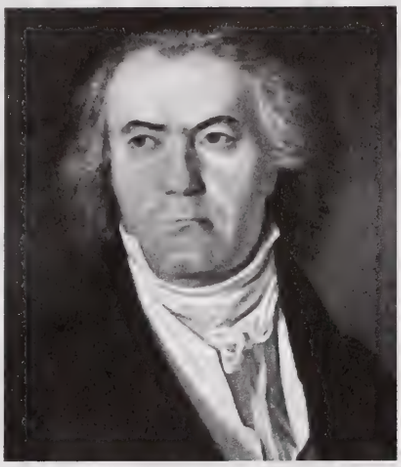
Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

Ludwig van Beethoven

Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though some of the ideas eventually used in the Ninth Symphony appear in sketches of 1817-18, Beethoven only began concentrated work on the score in 1822. It then occupied him throughout 1823, and he completed it in February 1824. The first performance took place in the Kärtnerthor Theater in Vienna on May 7, 1824, the symphony being preceded on that program by the "Consecration of the House" Overture and the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei of the "Missa Solemnis." The deaf composer stood on stage beating time, but the real conducting was done by Michael Umlauf; the vocal soloists were Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt. The score is dedicated to King Frederick William III of Prussia. The New York Philharmonic gave the first American performance on May 20, 1846; George Loder conducted, and the soloists were Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The Ninth came to Boston on February 5, 1853, when Carl Bergmann conducted it with the Germania Musical Society, the chorus of the Handel & Haydn Society, and soloists Anna Stone, Miss. S. Humphrey, J.H. Low, and Thomas Ball.

Georg Henschel conducted the first Boston Symphony performances of the Ninth on March 10 and 11, 1882, during the orchestra's inaugural season, with soloists Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo. Subsequent performances were conducted by Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Bernard Haitink, Eugene Ormandy, Seiji Ozawa, Klaus Tennstedt, and Colin Davis—this list carrying us through April 1979, but not including partial performances given by Emil Paur (Adagio and scherzo, in that order); Gericke, Paur, and Monteux (who led performances that omitted the finale); and Bernstein (who led just the finale at a special concert for the United Nations in December 1949). Between October 1981 (when the BSO's hundredth birthday was marked by a performance on Boston Common followed by subscription performances at Symphony Hall) and the start of the 1988-89 season (the most recent subscription performances, in September/October 1988), Seiji Ozawa led all of the BSO's performances except one given in 1984 at Tanglewood under Stanislaw Skrowaczewski (who replaced an indisposed Edo de Waart). A Tanglewood performance under Ozawa on July 1, 1988, marked the fiftieth anniversary of the Music Shed (which was rededicated that summer as the Koussevitzky Music Shed). In 1994 Christoph Eschenbach closed the BSO's Tanglewood season with the Ninth, that practice then being taken up annually as of 1997 under conductors Robert Shaw, Mstislav Rostropovich, James DePreist, Rafael Frübeck de Burgos, Zubin Mehta (who led the work with the Israel Philharmonic while the BSO was in Europe), Sir Roger Norrington, James Conlon, Hans Graf, and Marek Janowski (the BSO's most recent performance, on August 28, 2005). On September 27, 1998, a BSO performance on Boston Common marking Seiji Ozawa's twenty-fifth anniversary was shared by then BSO assistant conductor Federico Cortese (leading the first and second movements) and Ozawa (leading the third and fourth movements) because Ozawa was ill. The Tanglewood Festival Chorus, John Oliver, conductor—which made its debut in a Bernstein-led Beethoven Ninth on April 11, 1970, to conclude a week-long BSO Beethoven Festival marking the Beethoven Bicentennial—has sung nearly all of the

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

BSO's performances since that date (the exceptions being several Haitink performances in April 1973, performances under Ozawa in March 1976, and BSO Centennial Tour performances under Ozawa in November 1981 in Tokyo, Paris, and London). Other choruses to have sung Beethoven's Ninth with the BSO over the years have included (to name just a few local ones) the Cecilia Society led by Arthur Fiedler; the Harvard Glee Club and Radcliffe Choral Society led by G. Wallace Woodworth; the Festival Chorus led by Robert Shaw; Chorus pro Musica led by Alfred Nash Patterson, and the New England Conservatory Chorus led by Lorna Cooke deVaron. A non-exhaustive sampling of the singers who have performed the Ninth with the BSO over the years (to about 1970) would include sopranos Lilli Lehmann, Frieda Hempel, Jeannette Vreeland, Frances Yeend, Eileen Farrell, Eleanor Steber, Adele Addison, Leontyne Price, Phyllis Curtin, Beverly Sills, and Martina Arroyo; mezzo-sopranos or contraltos Kerstin Thorborg, Martha Lipton, Florence Kopleff, Eunice Alberts, Nan Merriman, Maureen Forrester, Josephine Veasey, and Lili Chookasian; tenors Charles Stratton, Kurt Baum, John Garris, William Hain, David Lloyd, Raoul Jobin, David Poleri, John McCollum, Richard Cassilly, Plácido Domingo, John Alexander, and Richard Lewis; and basses or bass-baritones Herbert Witherspoon, Fraser Gange, David Blair McClosky, Julius Huehn, Norman Cordon, James Pease, Nicola Moscona, Mac Morgan, Donald Gramm, David Lloyd, Mack Harrell, David Laurent, Thomas Paul, Sherrill Milnes, and Justino Diaz. The soloists for the BSO's centennial performances in October 1981 were Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek; those for the most recent subscription performances (September/October 1988) were Josephine Barstow, Joan Khara, Jacque Trussel, and Stephen Dickson; those for the 1998 performance on Boston Common were Dominique Labelle, Mary Westbrook-Geha, Richard Clement, and Robert Honeysucker; and those for the most recent BSO performance (at Tanglewood on August 28, 2005) were Hillevi Martinpelto, Susan Platts, Kurt Streit, and Alastair Miles.

The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, and strings, plus soprano, alto, tenor, and bass soloists, and four-part mixed chorus.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching

GREATER
Boston Youth Symphony
ORCHESTRAS

Federico Cortese, Music Director
Kendra Colton, Soprano

Sunday, March 26, 2006
7:30pm at Symphony Hall

HINDEMITH Mathis der Maler
MAHLER Symphony No. 4

For tickets call (617) 266-1200 • www.gbyso.org

Sponsored in part by Babson Capital Management, LLC

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN
• Home Theatre
• Built In Music
• Home Networking
• Lighting
• Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

© 2005 Delta Air Lines, Inc.

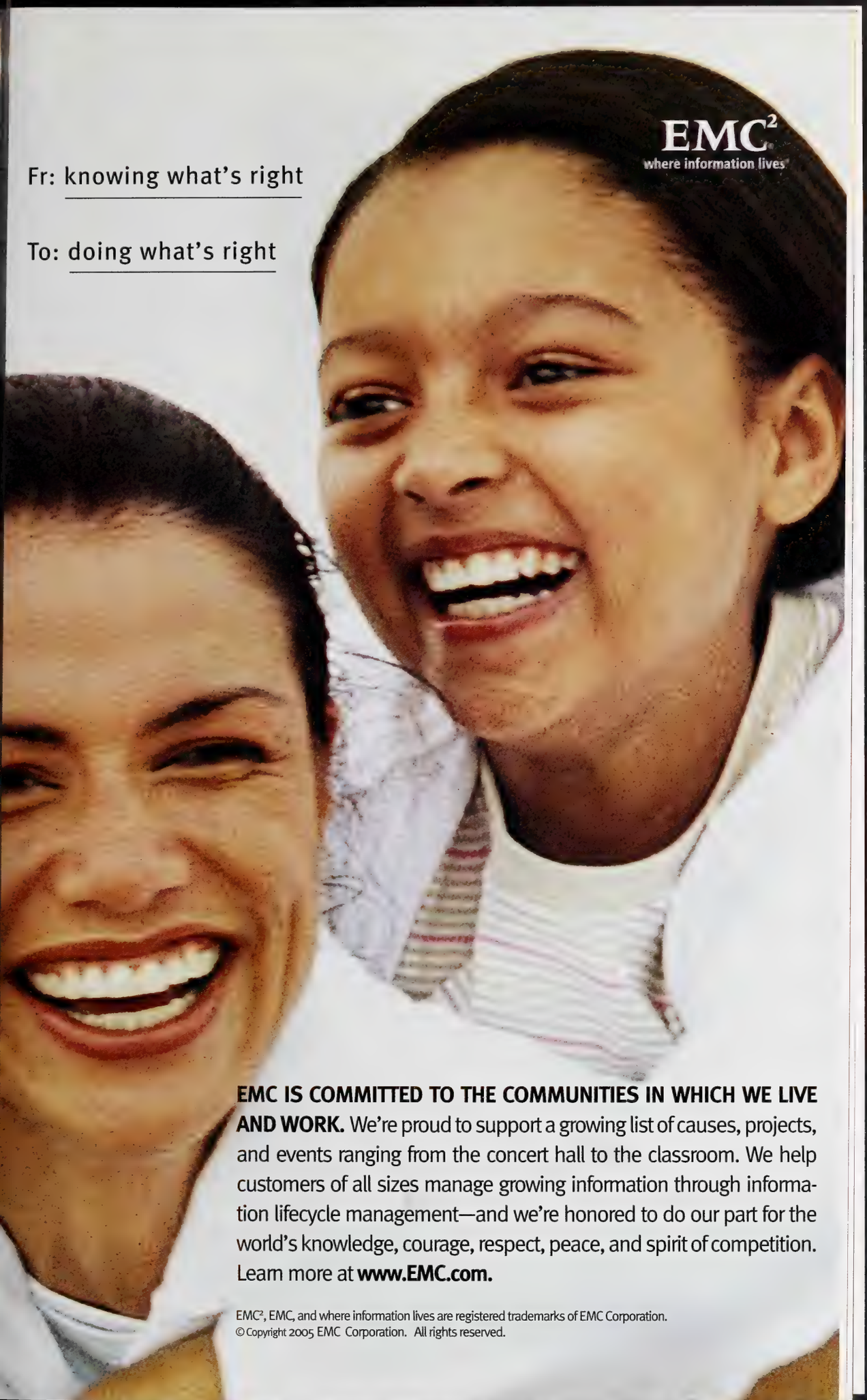
ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

Friedrich von Schiller (1759-1805)

The first movement begins with whispering string tremolos, as if coalescing out of silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement...no, not that despair; second movement...no, too frivolous; third movement...nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.)

This, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

THE WALTER PISTON SOCIETY

BOSTON SYMPHONY ORCHESTRA

Easy to give

PHOTOGRAPHY: MICHAEL LUTCH

Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

"I was so happy to establish a seat in Symphony Hall in my husband's memory. This annuity was the easiest thing to do. I knew it was the right thing to do, too."

After 35 years of enjoying the finest music, Mrs. Philbrook's husband, Dr. F. Randolf Philbrook, is memorialized in his favorite place—a first balcony seat in Symphony Hall.

To learn more about giving opportunities, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or NBaker@bso.org.

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

Pencil drawing by Josef Daniel Böhm of Beethoven taking a walk, c.1820

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the *Missa Solemnis*. At the end of Beethoven's Mass the chorus is declaiming "*Dona nobis pacem*," the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainty is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

Sir Frederick Ashton's

LA FILLE MAL GARDÉE

MARCH 9-12

GRAND SLAM

4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS

MARCH 16-26

WORLD PREMIERE,
Mark Morris

WORLD PREMIERE,
Helen Pickett

PLAN TO B, Jorma Elo

LAMBARENA,
Val Caniparoli

Spring! 2006

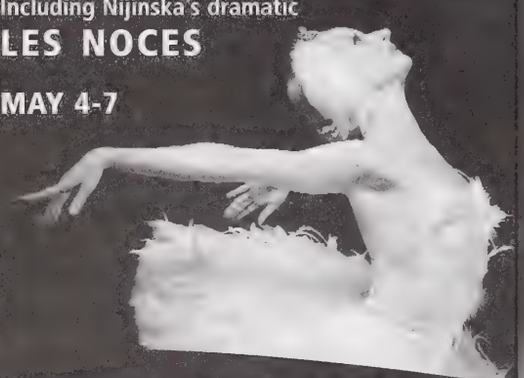
AT THE WANG THEATRE

AN EVENING OF RUSSIAN BALLET

Including Nijinska's dramatic

LES NOCES

MAY 4-7



Jorma Elo's

CARMEN

A WORLD PREMIERE

SERENADE

MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by

WCVB-TV BOSTON Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor

Fidelity INVESTMENTS

of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist proclaims the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music,* and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches in the English department of Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Wednesday, March 22, at Symphony Hall

Reservations are currently being taken for Tanglewood Festival Chorus auditions, to be held on Wednesday, March 22, at Symphony Hall, for all voice parts for the 2006 Tanglewood season. The Tanglewood Festival Chorus' 2006 Tanglewood season will include Mozart's Requiem and *Don Giovanni*, Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, and Strauss's *Elektra*, all to be conducted by BSO Music Director James Levine; Mahler's Symphony No. 2, *Resurrection*, to be conducted by BSO Music Director Laureate Seiji Ozawa, and the TFC's annual Prelude Concert in Ozawa Hall, to be led by TFC Conductor John Oliver. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions?
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Über Sternen muss er wohnen.	Surely he dwells beyond the stars.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions!
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium!	Joy, Daughter of Elysium!
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

Translation copyright ©Donna Hewitt-Didham; all rights reserved.

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE[SM]

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

More . . .

The places to begin reading about Schoenberg are *Arnold Schoenberg's Journey* by Allen Shawn (Harvard University paperback); the brief but insightful *Arnold Schoenberg* by Charles Rosen (University of Chicago paperback), and *The New Grove Second Viennese School (Schoenberg, Webern, Berg)*, which brings together, from the 1980 edition of The New Grove Dictionary of Music and Musicians, the entries on Schoenberg by Oliver Neighbor, Webern by Paul Griffiths, and Berg by George Perle (Norton paperback). The 2001 edition of Grove has a somewhat revised version of Neighbor's essay on Schoenberg. The comprehensive website of the Schoenberg Institute in Vienna—www.Schoenberg.at—includes photographs, reproductions of Schoenberg's paintings, notes on the music, bibliographies, discographies, and more. Many of Schoenberg's own most important writings have been collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein (University of California paperback). *Arnold Schoenberg's Letters*, a selection of correspondence edited by Erwin Stein, is fascinating and indispensable (University of California paperback). Geared more to specialists are *Schoenberg and his World*, a collection of essays on the composer edited by Walter Frisch (Princeton University paperback); Frisch's *The Early Works of Arnold Schoenberg, 1893-1908* (University of California paperback; *Gurrelieder*, *Pelleas und Melisande*, and the Chamber Symphony No. 1, all included in the Levine/BSO Beethoven/Schoenberg cycle, are among the works discussed in this book), and Bryan R. Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press).

There is at least one available recording of Schoenberg's Chamber Symphony No. 1 in the version for full orchestra (Opus 9B): Eliahu Inbal's with the Frankfurt Radio Symphony Orchestra (in the budget-priced Philips "Duo" that also includes their recording of the Chamber Symphony No. 2, and the Ozawa/BSO recording from 1979 of Schoenberg's *Gurrelieder*). Another one of the full-orchestra version, with Michael Gielen conducting the SWF Sinfonieorchester Baden-Baden, is not currently listed (Philips). Other recordings of the Chamber Symphony No. 1 (in its original scoring for chamber ensemble) include Pierre Boulez's with members of the Ensemble InterContemporain (Sony Classical, with Schoenberg's *Die Jacobsleiter* and *Begleitungsmusik zu einer Lichtspielszene* [*Accompaniment to a Film Scene*]); Zubin Mehta's with members of the Los Angeles Philharmonic (in a budget-priced London/Decca "Double Decker" also including Mehta's Los Angeles recordings of *Verklärte Nacht* and the Variations for Orchestra, Christoph von Dohnányi's Cleveland Orchestra recording of the Five Pieces for Orchestra, and Dohnányi's recordings, with the Vienna Philharmonic and soprano Anja Silja, of the Opus 8 Orchestral Songs and *Erwartung*); and, without conductor, the Orpheus Chamber Orchestra's (Deutsche Grammophon, with the Chamber Symphony No. 2 and *Verklärte Nacht*).

Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton, newly reprinted in paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

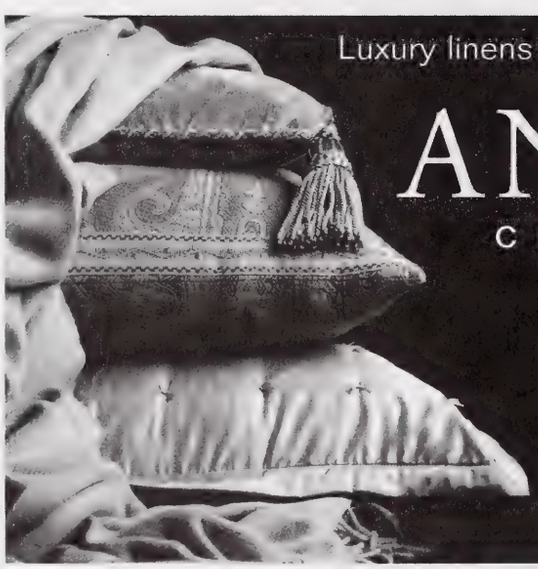
800.889.7871 www.westbridge.org

All WestBridge services are private pay and strictly confidential.

We offer the best price for the jewelry you are ready to sell.

GoodByeJewelry!

maxenelieberman
617.357.8500
max@maxlieb.com



Luxury linens and home furnishings at outlet prices

ANICHINI
COMPANY STORE

Burlington, Vermont
210 College Street 802 863 0171
(corner of So. Winooski Ave. & College St.)

PowerHouse Mall
West Lebanon, NH 603 298 8656

Manchester Square
Manchester, VT 802 366 1200

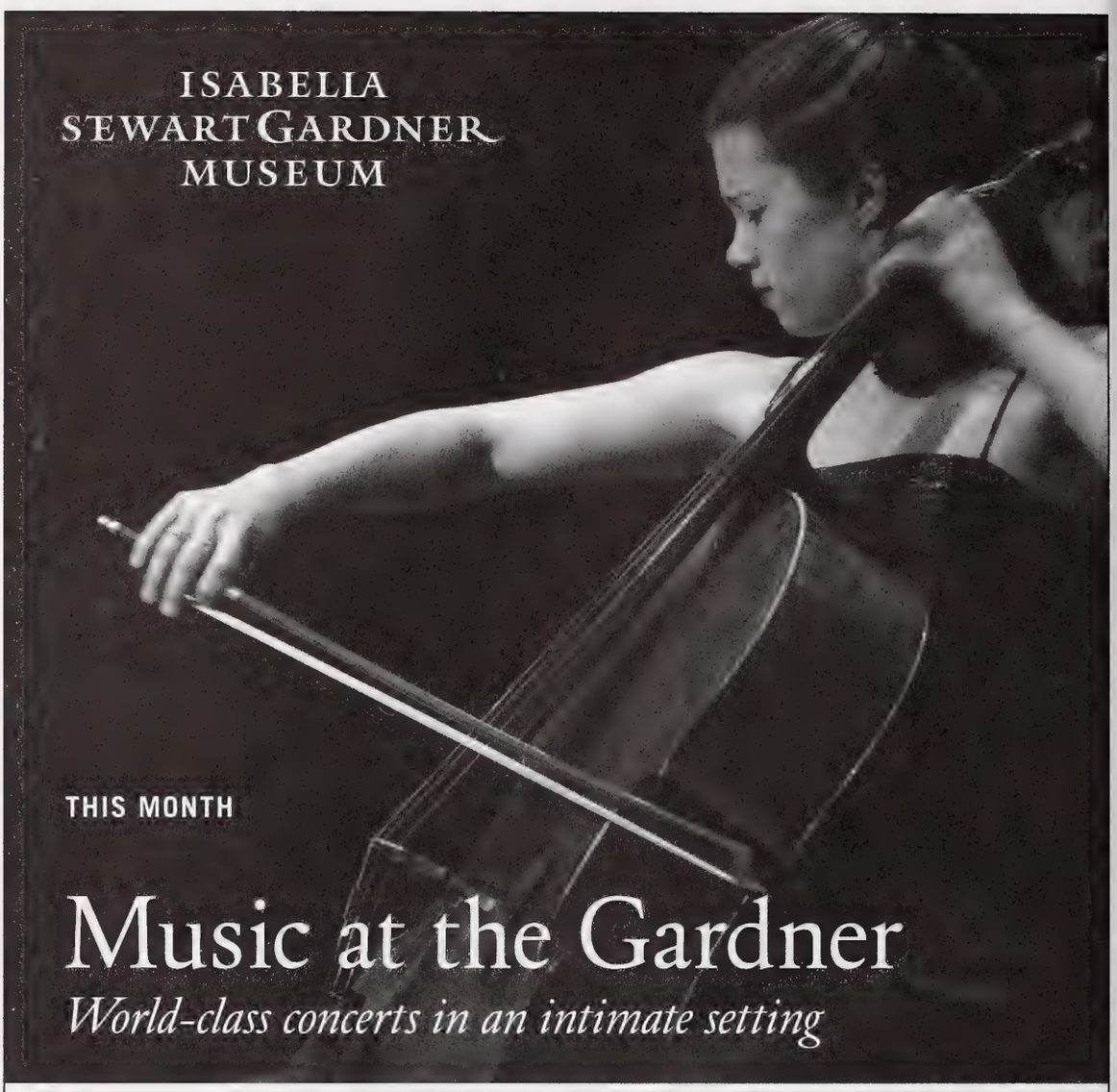
the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Martin Cooper's *Beethoven: The Last Decade, 1817-1827* includes a seventy-five-page chapter on the Ninth Symphony (Oxford). Useful compact studies of the Ninth include Nicholas Cook's *Beethoven Symphony No. 9* in the series of Cambridge Music Handbooks (Cambridge paperback) and David Benjamin Levy's *Beethoven: The Ninth Symphony* in the Yale Music Masterworks Series (Yale paperback). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's *Beethoven and his Nine Symphonies*, now more than a century old but still worth knowing (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

The Boston Symphony Orchestra has made three recordings of Beethoven's Ninth, all for RCA: in 1947 under Serge Koussevitzky, with Frances Yeend, Eunice Alberts, David Lloyd, James Pease, and the Berkshire Festival Chorus directed by Robert Shaw; in 1958 under Charles Munch, with Leontyne Price, Maureen Forrester, David Poleri, Giorgio Tozzi, and the New England Conservatory Chorus directed by Lorna Cooke deVaron; and in 1969 under Erich Leinsdorf, with Jane Marsh, Josephine Veasey, Plácido Domingo, Sherrill Milnes, the New England Conservatory Chorus led by Lorna Cooke deVaron, and the Chorus Pro Musica led by Alfred Nash Patterson. The Munch recording has resurfaced recently on compact disc in the Munch volume of the series "Great Conductors of the Century" (EMI/IMG Artists, also including music of Saint-Saëns, Berlioz, Mendelssohn, Bizet, Martinů, and Prokofiev with the BSO, the Orchestre de la Société des Concerts du Conservatoire, and the French National Radio Orchestra).

There have been so many other recordings of the Ninth Symphony over the years that the best I can do is point you toward the complete Beethoven cycles I typically recommend. These include (listed alphabetically by conductor) Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (most notably their cycle issued originally in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA, and, for every good reason, virtually never out of the catalogue, despite dated sound). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Beyond that, important historic accounts of the Ninth include Wilhelm Furtwängler's 1951 concert performance with Elisabeth Schwarzkopf, Elisabeth Höngen, Hans Hopf, Otto Edelmann, and the Bayreuth Festival Orchestra and Chorus, from the reopening of the Bayreuth Festival after World War II (EMI); Arturo Toscanini's from his famous 1939 Beethoven broadcast cycle with the NBC Symphony, with Jarmila Novotna, Kerstin Thorborg, Jan Peerce, Nicola Moscona, and the Westminster Choir (various labels; this is generally deemed preferable to his "official" 1952 account for RCA), and, if you can get past the problematic soloists (who are also too closely miked), Felix Weingartner's 1935 recording with the Vienna Philharmonic and Vienna State Opera Chorus (Naxos).

—Marc Mandel



March 5, 1:30pm
Musicians from Marlboro
Nielsen, Schubert, and Carter

March 12, 1:30pm
The Boston Camerata
Joel Cohen, director
An imaginary look at the Venetian Quarter of 15th-century Istanbul with the Sharq Arabic Music Ensemble

March 19, 1:30pm
The Claremont Trio
The Complete Beethoven Trios, Part II

March 26, 1:30pm
Musicians from the Ravinia Festival
Beethoven, Kodaly, and Dvorák

April 2, 1:30pm
Chamber Music Society of Lincoln Center
All-Mozart Program

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

Christine Brewer

American soprano Christine Brewer is acclaimed for her appearances in opera, concert, and recital. In January she joined James Levine and the Boston Symphony Orchestra—at short notice, without rehearsal, replacing an indisposed colleague—as soloist in Beethoven's *Missa Solemnis*. Following this month's BSO performances in Boston and New York of Beethoven's Ninth Symphony, she rejoins Mr. Levine at Tanglewood this summer as Tove in Schoenberg's *Gurrelieder* with the BSO, and as Chrysothemis in a concert performance of Strauss's *Elektra* with the Tanglewood Music Center Orchestra. At the start of the 2005-06 season, Ms. Brewer sang her first complete Isolde, in Edinburgh Festival concert performances with Jonathan Nott leading the Bamberg Symphony Orchestra. Her current season also includes several performances of one of her signature roles, Leonore in Beethoven's *Fidelio*, with Sir Charles Mackerras and the Scottish Chamber Orchestra, at San Francisco Opera with Donald Runnicles conducting, and with Sir Colin Davis and the London Symphony Orchestra. Concert highlights of 2005-06 include semi-staged performances of Schoenberg's *Gurrelieder* with Seiji Ozawa at the Saito Kinen Festival, Mahler's Symphony No. 8 with Leonard Slatkin and the National Symphony Orchestra, Mozart's Requiem with David Robertson and the Saint Louis Symphony, and Verdi's Requiem under James Conlon with the symphony orchestras of both San Francisco and (at the Ravinia Festival) Chicago. She also furthers her collaboration with Donald Runnicles to include Zemlinsky's *Lyric Symphony* with the Berlin Philharmonic and Strauss's Four Last Songs with the Atlanta Symphony, the latter to be recorded for Telarc. Ms. Brewer appears regularly with the world's leading orchestras, opera companies, and conductors, in repertoire encompassing works of Mozart, Beethoven, Brahms, Verdi, Strauss, Mahler, Janáček, and Britten. As a recitalist she has appeared at London's Wigmore Hall and in Lincoln Center's "Art of the Song" series at Alice Tully Hall, as well as in St. Louis, Santa Fe, Cleveland, Portland (Oregon), Oklahoma City, and Washington. D.C. Ms. Brewer made her Boston Symphony debut at Tanglewood in August 1996 as a soloist in Mozart's *Requiem*; her most recent BSO appearances prior to this season were in the world premiere performances of John Harbison's *Requiem* under Bernard Haitink in March 2003, in Boston and New York.

Jill Grove

American mezzo-soprano Jill Grove was a winner of the 2003 Aria Award. During the current season she gives her first performances as Preziosilla in *La forza del destino*, returning to San Francisco Opera in a new production conducted by Nicola Luisotti. She also returns to the Metropolitan Opera for Margret in *Wozzeck* under James Levine and makes her Opera Pacific debut as Amneris and her Teatro Municipal, Santiago, debut as La Cieca in *La Gioconda*. This past January she joined James Levine and the Boston Symphony as soloist in Beethoven's *Missa Solemnis*; this month she rejoins Mr. Levine and the orchestra for Beethoven's Ninth Symphony in Boston and New York. Other highlights of her 2005-06 concert season include Beethoven's Ninth with the Los Angeles Philharmonic under Salonen and the Philadelphia Orchestra under Eschenbach; an appearance with the St. Paul Chamber Orchestra, and her debut with the Seattle Symphony. Her 2004-05 season included her Royal Opera, Covent Garden, debut as La Cieca in concert performances of *La Gioconda*; Azucena with Houston Grand Opera; a return to Lyric Opera of Chicago for Erda in *Das Rheingold* and *Siegfried*, the First Norn in *Götterdämmerung*, and the company's 50th Anniversary Gala; a return to Santa Fe Opera as Auntie in *Peter Grimes*; her first concert performances of Brangäne in *Tristan und Isolde*, with the Los Angeles Philharmonic; Verdi's Requiem with the San Diego Symphony; Janáček's *Glagolitic Mass* with the San Francisco Symphony; her Mostly Mozart Festival debut in Mozart's Requiem, and *Messiah* with the Houston

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

Symphony. In addition to her Metropolitan Opera appearances, she has also appeared in this country with the opera companies of San Francisco, Dallas, Tulsa, Los Angeles, Santa Fe, and Dayton. She made her Paris debut in Strauss's *Die schweigsame Frau* at the Théâtre du Châtelet and her Netherlands Opera debut in Szymanowski's *King Roger*. She sang her first Ulrica in *Un ballo in maschera* in her European debut with Welsh National Opera. As a member of the Houston Grand Opera Studio, she performed Anne Kronenberg in the world premiere of *Harvey Milk* and Tisbe in *La Cenerentola* opposite Cecilia Bartoli, a performance available on Decca/London video. Festival appearances have included Schleswig-Holstein, the Cincinnati May Festival, Tanglewood, and Ravinia. Ms. Grove made her BSO debut in August 2002, in that summer's season-ending Tanglewood performance of Beethoven's Ninth Symphony (which she also sang at Tanglewood the previous summer, with Zubin Mehta and the Israel Philharmonic).

Clifton Forbis

Tenor Clifton Forbis performs frequently with the Metropolitan Opera, Paris Opera, Vienna State Opera, and Teatro alla Scala. He opened his current season as Tristan at the Opéra National de Paris under Valery Gergiev and returned to the Metropolitan Opera to sing the Drum Major in *Wozzeck* under James Levine. Also this season he sings excerpts from *Die Walküre* with James Conlon and the National Symphony; joins James Levine and the Boston Symphony for Beethoven's Ninth in Boston, New York, and at Tanglewood (his debut appearances with the BSO); sings the title role in *Otello* at Tokyo Opera Nomori with Seiji Ozawa, and is soloist in Mahler's *Das Lied von der Erde* in Pittsburgh and Toronto. Last summer he sang Siegmund in a concert performance of *Die Walküre*, Act I, with Mr. Levine and the Tanglewood Music Center Orchestra. Mr. Forbis's 2004-05 season included performances as Andrei Khovansky in *Khovanshchina* in Florence, and his role debut as Tristan in concert with the Los Angeles Philharmonic and in a new production at the Grand Théâtre de Genève. He has sung Florestan in *Fidelio* with Atlanta Opera, Otello at La Scala, Samson in *Samson et Dalila* at the Met, and Otello at the Ravinia Festival. Other career highlights have included *Otello* with Riccardo Muti and La Scala on tour, the title role of *Oedipus Rex* with Valery Gergiev, Don José in *Carmen* at the Met, Beethoven's Ninth in Chicago and Seattle, his Minnesota Orchestra debut in a concert performance of *Fidelio*, Laca in concert performances of

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Janáček's *Jenůfa* with the Philadelphia Orchestra under Sir Simon Rattle, and Siegmund in *Die Walküre* with Canadian Opera. He made his Paris Opera debut as Wagner's Parsifal and his Teatro la Fenice debut as Boris in Janáček's *Kátya Kabanová*. His debut at Lyric Opera of Chicago was as Tom Buchanan in Harbison's *The Great Gatsby*. He has sung Cavaradossi in *Tosca* with numerous companies both in the United States and abroad. Mr. Forbis maintains a close relationship with the Canadian Opera Company, and appears with Vancouver Opera, Calgary Opera, and Pacific Opera Victoria in British Columbia. Concert performances have included Haydn's *Creation*, Handel's *Messiah*, Beethoven's Ninth Symphony, and Mahler's *Das Lied von der Erde*. A graduate of the Juilliard Opera Center and of Southern Methodist University, Clifton Forbis has received numerous awards, including grants from the Metropolitan Opera Guild and the Dallas Opera Guild Career Development Grant.

Albert Dohmen

Since appearing in *Wozzeck* at the 1997 Salzburg Easter and Summer festivals, German bass-baritone Albert Dohmen has enjoyed an international career, working with such notable conductors as Zubin Mehta (as Kurwenal in *Tristan und Isolde* at Florence's Maggio Musicale; Pizarro in *Fidelio* with the Israel Philharmonic; Caspar in *Der Freischütz* and Pizarro at the Bayerische Staatsoper in Munich), the late Giuseppe Sinopoli (Richard Strauss's *Der Friedenstag* and *Ariadne auf Naxos*), and Claudio Abbado (Kurwenal in Berlin and Tokyo; Amfortas in Berlin, at the Salzburg Easter Festival, and at the Edinburgh Festival). At the Opéra-Bastille in Paris he has sung Amfortas under Conlon and *The Flying Dutchman*. In 2000, under Antonio Pappano in Brussels, he sang his first Scarpia, a role he has also performed at Covent Garden. Mr. Dohmen has established himself as a leading Wotan of his generation, having sung the role in complete *Ring* cycles in Trieste, Geneva, and Catania, at Deutsche Oper Berlin, at the Vienna State Opera, and at Nederlandse Opera in Amsterdam. The role of Jochanaan in *Salome* served for both his Tanglewood and BSO debuts in August 2001 under Seiji Ozawa and his Metropolitan Opera debut in 2003-04. He has also performed that role under Valery Gergiev at Zurich Opera, under Edo de Waart at Nederlandse Opera in Amsterdam, and at the Vienna State Opera, where he has also sung Escamillo, Pizarro, and Wotan. His 2004-05 season included a concert version of *Parsifal* in Munich under James Levine, *Parsifal* in Genoa, *Tristan und Isolde* in Naples and Geneva, Caspar at Munich State Opera, and Jochanaan in Hamburg. In the current season, he sings Amfortas at Los Angeles Opera, Jochanaan in Florence, *Bluebeard's Castle* at the Royal Opera, Covent

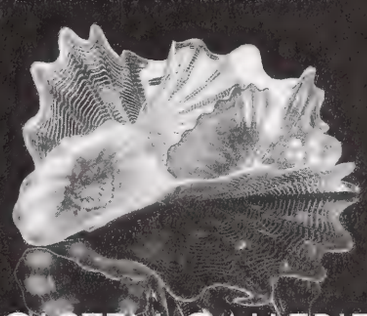
NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

Garden, *The Flying Dutchman* at Bilbao Opera House, and *Tosca* at the Vienna State Opera. Future engagements include his debut as Hans Sachs in *Die Meistersinger von Nürnberg* at the Grand Théâtre de Genève, *Tosca* in Bilbao and Vienna, *The Flying Dutchman* in Trieste and Dresden, *Tristan* in Turin, *Die Walküre* in Marseilles, *Elektra* in Barcelona, and *Parsifal* in Naples. In concert he has sung the entire bass repertoire from Bach to Schoenberg in concert halls and festivals worldwide. The current season includes performances of *Gurrelieder* and Beethoven's Ninth Symphony with the Boston Symphony under Levine, Mozart's Requiem in Orange, and Beethoven's Ninth in Naples.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. The chorus also performs Beethoven's Ninth Symphony with Maestro Levine and the BSO at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary this past summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

Sopranos
Deborah Abel
Meredith Malone Armbrust
Angel Baker
Sarah J. Bartolome
Alison M. Burns
Myfanwy Callahan
Jenifer Lynn Cameron
Emily Anderson Chinian
Anna S. Choi
Lorenzee Cole
Cari Ann Donnelly
Christine Pacheco Duquette#
Stefanie J. Gallegos
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Elisabeth Gondek
Amanda Hammond-South
Kathy Ho
Elisabeth Hon
Donna Kim
Nancy Kurtz
Glenda Landavazo
Barbara Levy#
Kieran Murray
Kimberly Pearson
Livia Racz
Melanie W. Salisbury
Lori Salzman
Pamela Schweppe
Joan P. Sherman*
Kristyn M. Snyer
Natascha Speidel-Bachmann
Joy Tappen
Donna R. Westervelt

Mezzo-sopranos
Maisy Bennett*
Betty Blanchard Blume
Betsy B. Bobo
Lauren A. Boice
Ondine Brent
Donna J. Brezinski
Laura B. Broad
Janet L. Buecker
Abbe Dalton Clark
Elizabeth Clifford
Lauren Cree
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman#
Mara Goldberg
Rachel Hallenbeck
Jessica Hao
Katharine Heaton
Evelyn Eshleman Kern
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Fumiko Ohara
Andrea Okerholm
Linda D. Rapciak
Cypriana V. Slosky
Linda Kay Smith#
Ada Park Snider#
Julie Steinhilber
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Brad W. Amidon
James F. Barnswell
John C. Barr
Ed Boyer
Stephen Chrzan
Tom Dinger
Kevin F. Doherty, Jr.
Ron Efromson
Carey D. Erdman
Len Giambrone
Gregory A. Gonser
J. Stephen Groff
Mark H. Haddad
John W. Hickman
Stanley Hudson
James R. Kauffman
Thomas Kenney
Kwan H. Lee
Lance Levine
Ronald Lloyd
John Vincent MacInnes#
Ronald J. Martin
Mark Mulligan
David Norris#
Peter Pulsifer
Brian R. Robinson
Paul Rolanti
Stephen E. Smith
Peter L. Smith
Stratton P. Vitikos

Basses
Rishi K. Basu
Edward Batchelder
Solomon Berg
Daniel E. Brooks
Chuck Brown
Kirk Chao
Matthew E. Crawford
Peter Fricke
Mark L. Haberman
Marc J. Kaufman
David Kilroy
Timothy Lanagan
Daniel Lichtenfeld
Orville Y. Lim
David K. Lones
David B. MacGregor
Eryk P. Nielsen
Stephen H. Owades*
Donald R. Peck
David Perkins
Michael Prichard
Robert Saley
Gregory Sands
Karl Josef Schoellkopf
Kenneth D. Silber
Christopher Storer
Scott Street
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender#
Matthew Wright

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Keiko Sekino, Rehearsal Pianist

The World's Greatest Musicians.
The World's Greatest City.
The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists
who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

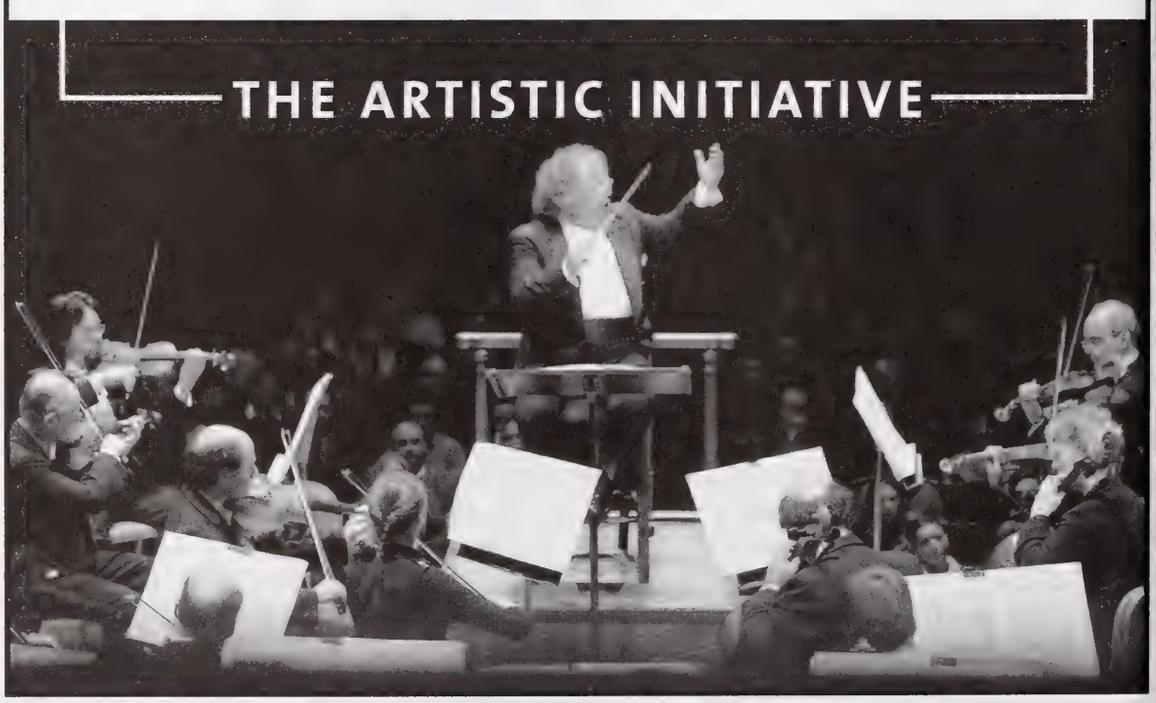
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support. This list reflects gifts received as of February 14, 2006.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Advent International Corporation
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.
Roberta and Stephen R. Weiner

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

New England String Ensemble
FEDERICO CORTESE, CONDUCTOR

NESE Virtuosi

Friday, March 3, 2006 7:30pm
West Parish Church, Andover

Saturday, March 4, 2006 7:30pm
First Church, Boston

Special guest: ***cellist Leslie Parnas***

Gioacchino Rossini	Duetto in D for Cello and Double Bass
Anton Arensky	Quartet in A minor, op.35
Johannes Brahms	Sextet in Bb

"One of the outstanding and accomplished cellists of our time."
—Pablo Casals

781-224-1117 www.newenglandstringensemble.org

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

Anonymous (6)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. & George A. Davis Foundation
Daymarc Foundation
Demoulas Foundation
Alice Willard Dorr Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Germeshausen Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
The Florence Gould Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust

Continued on page 71

arouse your senses

celebrating 10 years
of fine Persian cuisine

LALA ROKH

ON BEACON HILL

97 MT. VERNON ST., BEACON HILL
617.720.5511 • LALAROKH.COM
FULL SPIRITS MENU

PRIVATE ROOMS NOW AVAILABLE
FOR HOLIDAY PARTIES

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

Foundation Grantors *(continued)*

The Roger and Myrna Landay Charitable Foundation
June Rockwell Levy Foundation, Inc.
Linde Family Foundation
James A. Macdonald Foundation
MetLife Foundation
Max and Sophie Mydans Foundation
Jean Nichols Charitable Trust
Oxford Fund, Inc.
Parnassus Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
The Pumpkin Foundation
The Rhode Island Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
Abbott and Dorothy H. Stevens Foundation
Stratford Foundation
Edward A. Taft Trust
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Trust
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
Chairman, President, and CEO

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

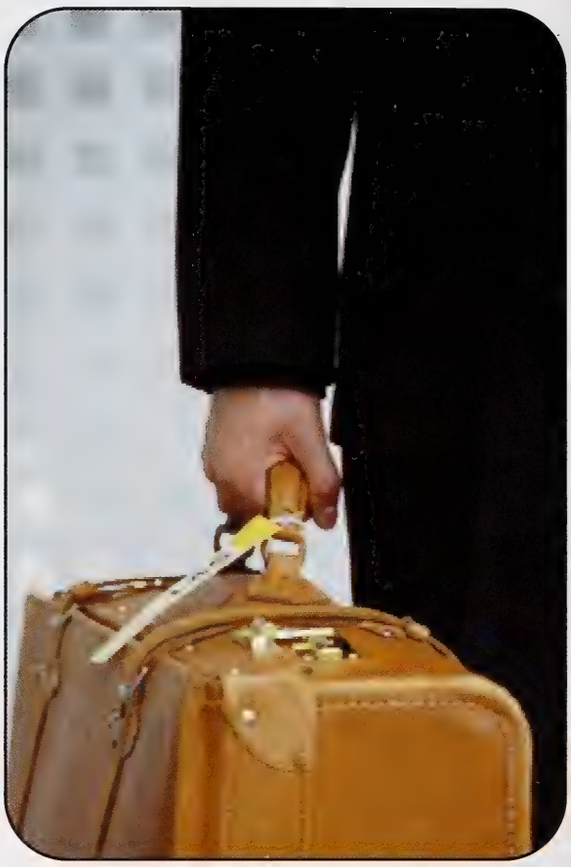
DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.



Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2004, and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

ACCOUNTING

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

Ernst & Young LLP
Daniel G. Kaye

KPMG LLP
Anthony LaCava

PricewaterhouseCoopers LLP
Michael J. Costello

Vitale, Caturano & Company Foundation
Lisa Catapano

ADVERTISING/ PUBLIC RELATIONS

Arnold Worldwide
Francis J. Kelly III

Hill, Holliday Advertising
Jack Connors, Jr.

Jack Morton Worldwide
Josh McCall

AEROSPACE

Montreal Jet Center
Jacques Dalphond

ARCHITECTS

ADD Inc
Frederick A. Kramer

The Architectural Team
Michael Binette

Margulies & Associates
Marc Margulies

ASSOCIATIONS

Chief Executives Organization

AUTOMOTIVE

Clair Automotive Network
The Clair Family

The Herb Chambers Companies
Herb Chambers

J.N. Phillips Auto Glass Co., Inc.
Alan L. Rosenfield

Jack Madden Ford Sales, Inc.
John P. Madden, Jr.

Rodman Ford Lincoln Mercury
Donald E. Rodman

Woburn Foreign Motors
George T. Albrecht

BANKING

Bank of America
Anne M. Finucane

Boston Private Bank & Trust Company
Mark D. Thompson

Cambridge Trust Company
Joseph V. Roller II

Capital Crossing Bank
Nicholas Lazares

Citizens Financial Group
Lawrence K. Fish

Investors Bank & Trust Company
Michael F. Rogers

Sovereign Bank
Joseph P. Campanelli
John P. Hamill

CONSULTING: MANAGEMENT/FINANCIAL

Anonymous

Accenture
William D. Green

Bain & Company, Inc.

The Boston Consulting Group
Grant Freeland

Braver & Company, P.C.
Patrick B. Riley

BusinessEdge Solutions Inc.
Andrew J. Campbell

CRA International
James C. Burrows

Hewitt Associates
Jim Wolf

Huron Consulting Group
George E. Massaro

Continued on page 77

"Anything for a quiet life" by Frederic Remington generously provided by Frederic Remington Art Museum, Ogdensburg, New York, www.fredericremington.org.

Anything for a quiet life.

The Trusts and Estates Group at Davis Malm works hard to put your mind at ease. For more information or a copy of our Estate Planning Guide, please contact Marjorie Suisman at 617-367-2500 or msuisman@davismalm.com.

DAVIS MALM & D'AGOSTINE P.C.

ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

The Boston Conservatory Orchestra
March 5

Catherine Comet, Guest Conductor

GLINKA: Russlan & Ludmilla Overture
TCHAIKOVSKY: Piano Concerto No. 1
(featuring Concerto Competition Winner Laura Villafranca, piano)
FRANCK: Symphony in d minor

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: 617-912-9222 | event line: 617-912-9240 | www.bostonconservatory.edu

BSO Consolidated Corporate Fund *(continued)*

Mr. and Mrs. Harvey Chet Krentzman

Market Metrics
Steve DeLano

Mercer Human Resource Consulting
James J. McCaffrey, Esq.

New Horizons Partners, LLC and Literary Ventures Fund, Inc.
James L. Bildner

Towers Perrin
Wayne E. Fingas

UHY
Mai Wang

CONSULTING: COMMUNICATIONS/DESIGN

Sametz Blackstone Associates
Roger Sametz

CONSUMER PRODUCTS

Boston Acoustics, Inc.
Andrew Kotsatos

The Gillette Company
Cathleen J. Chizauskas

Phelps Industries LLC
Richard J. Phelps

EDUCATION

Babson College
Brian M. Barefoot

Curry College
Kenneth K. Quigley, Jr.

ELECTRICAL/ELECTRONICS

Aldon Electric Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Hurley Wire and Cable
Arthur J. Hurley, Jr.

Tri-State Signal, Inc.
Robert B. Dawe, Jr.

Wayne J. Griffin Electric, Inc.
Wayne J. Griffin

ENERGY/UTILITIES

Global Companies LLC
Alfred Slifka

KeySpan Energy Delivery New England
Nickolas Stavropoulos

NSTAR
Thomas J. May

Sprague Energy
John McClellan

Tennessee Gas Pipeline

ENTERTAINMENT/MEDIA

CBS 4/UPN 38/UPN 28
Julio J. Marenghi

Greater Media, Inc.
Peter H. Smyth

WHDH - TV
Michael Carson

ENVIRONMENTAL

Initial Tropical Plants
Gary Maltais

FINANCIAL SERVICES/INVESTMENTS

Anonymous (3)

Advent International Corporation
Peter A. Brooke

Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

The Baupost Group, LLC
Seth A. Klarman

Boston Capital Corporation
Richard J. DeAgazio

Boston Stock Exchange
Kenneth R. Leibler

Clough Capital Partners, LP
Charles I. Clough, Jr.

Dick and Ann Marie Connolly

Cypress Capital Management, LLC
Richard L. Arvedlund

Deutsche Bank Securities Inc.
Stuart C. Williams

Eaton Vance Corp.
Alan R. Dynner, Esq.

Essex Investment Management Co. LLC
Joseph C. McNay

Exel Holdings, Inc.
Paul M. Verrochi

General Catalyst Partners
David P. Fialkow

Goldman, Sachs & Co.

John Hancock Financial Services
John D. DesPrez III

Kaufman and Company, LLC
Sumner Kaufman

Keefe, Bruyette & Woods, Inc.

LPL Financial Services
Mark S. Casady

Lehman Brothers
John White

Longwood Investment Advisors
Robert A. Davidson

Loomis, Sayles & Company, LP
Robert J. Blanding

Mellon New England
David F. Lamere

Morgan Stanley
Investment Banking Division

Navigator Management Co., L.P.
Thomas M. O'Neill

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Perry Capital, LLC
Paul A. Leff

Putnam Investments
Charles E. Haldeman

Saturn Partners
Jeffrey S. McCormick

Standard & Poor's
Robert L. Paglia

State Street Corporation
Alan Greene
George A. Russell, Jr.

State Street Development Management Corp.
John R. Gallagher III

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Watermill Ventures
Steven E. Karol

Continued on page 79

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID&COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

Z

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

BSO Consolidated Corporate Fund *(continued)*

Weston Presidio
Michael F. Cronin

FLOWERS

Cedar Grove Gardens
Richard O'Mara

FOOD SERVICE/ EQUIPMENT/INDUSTRY

Au Bon Pain

Boston Showcase Co.
Jason E. Starr

Gourmet Caterers, Inc.
Robert A. Wiggins

Johnson O'Hare Company
Harry T. O'Hare, Jr.

GRAPHIC DESIGN

DiSanto Design
Roseanne DiSanto

Graphics Marketing Services, Inc.
Mike Lipson

HEALTH CARE

Blue Cross Blue Shield of Massachusetts
Cleve L. Killingsworth, Jr.

Harvard Pilgrim Health Care
Charles D. Baker
Joseph C. Capezza

Tufts Health Plan
Rich Hallworth

HIGH TECHNOLOGY

Analog Devices, Inc.
Ray Stata

Cisco Systems, Inc.
Richard Wenning

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

International Data Group
Patrick J. McGovern
Howard Sholkin

Medical Information Technology, Inc.
A. Neil Pappalardo

Millipore Foundation
C. William Zadel

PerkinElmer, Inc.
Gregory L. Summe

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

HOTELS/HOSPITALITY

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Four Seasons Hotel Boston
Peter O'Colmain

Marriott Residence Inn Boston Harbor on Tudor Wharf
Richard Kelleher

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

INSURANCE

Aon Corporation
Kevin A. White

Arbella Insurance Group
John Donohue

Chubb Group of Insurance Companies
John H. Gillespie

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Lexington Insurance Company
Kevin H. Kelley

Liberty Mutual Group
Edmund F. Kelly

Marsh
John C. Smith

Safety Insurance Company
David F. Brussard

Savings Bank Life Insurance
Robert K. Sheridan

William Gallagher Associates
Philip J. Edmundson

INTERNET/INTERNET PROFESSIONAL SERVICES

Digitas
David Kenny

LEGAL

Bingham McCutchen LLP

Choate, Hall & Stewart
Samuel B. Bruskin, Esq.
William P. Gelnaw, Esq.

Duane Morris LLP
Martin B. Shulkin, Esq.
Richard J. Snyder, Esq.

Gadsby Hannah LLP
Leonard L. Lewin, Esq.

Goodwin Procter LLP
Regina M. Pisa, Esq.

Goulston & Storrs
Alan W. Rottenberg, Esq.

Hinckley Allen & Snyder LLP
Joel Lewin, Esq.

Keegan & Werlin LLP
Robert J. Keegan, Esq.

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad, Esq.

Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Palmer & Dodge LLP
Jeffrey F. Jones, Esq.

Ropes & Gray LLP
Douglass N. Ellis, Jr., Esq.

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

MANUFACTURER'S REPS/ WHOLESALE DISTRIBUTION

Jofran
Robert D. Roy

Martignetti Companies
Carmine A. Martignetti

Trinchero Family Estates
John Adams

Unisource Worldwide Inc.
Mike Nash

United Liquors Ltd.
A. Raymond Tye

Williams Scotsman
John Simard

MANUFACTURING

Cabot Corporation
Kennett F. Burnes

Connell Limited Partnership
Francis A. Doyle

Continued on page 81

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

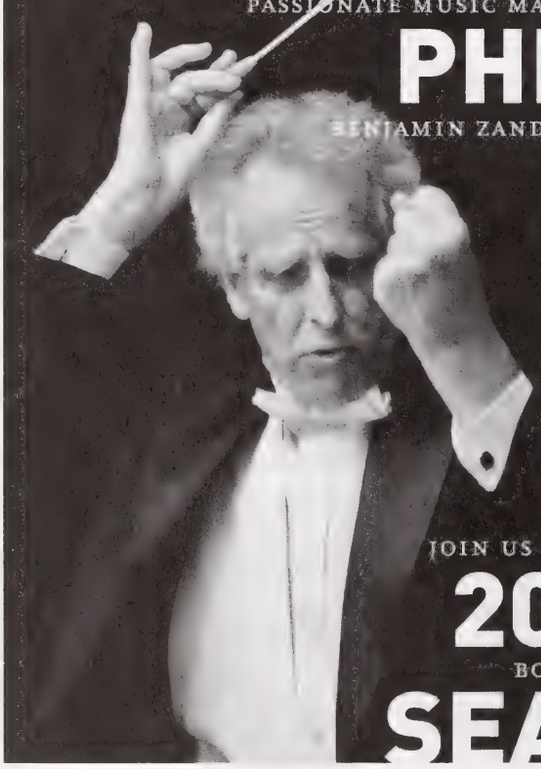
Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

BOSTON
PASSIONATE MUSIC MAKING WITHOUT BOUNDARIES
PHILHARMONIC
BENJAMIN ZANDER, CONDUCTOR



"Like a force of nature, Ben Zander moves people with his unbridled enthusiasm and lust for life."
—CLASSIC FM

JOIN US FOR THE
2005-2006
SEASON
BOSTONPHIL.ORG 617.236.0999 x20

BSO Consolidated Corporate Fund *(continued)*

Harvey Industries, Inc.
Alan M. Marlow

J.D.P. Co.
Jon D. Papps

New Balance Athletic Shoe, Inc.
James S. Davis

Ty-Wood Corporation
Joseph W. Tiberio

Tyco Healthcare
Richard J. Meelia

W.R. Grace & Company
Robert J. Bettacchi

Watts Water Technologies
Patrick S. O'Keefe

MEDICAL MANUFACTURING/ RESEARCH

Boston Scientific Corporation
Lawrence C. Best

PAPER MERCHANT

Lindenmeyr Munroe
David Manning

xpedx
David Ashe

PHILANTHROPIC

Anonymous

Boston Red Sox Foundation

The Catchings Family

John and Diddy Cullinane

Barbara and Jim Cleary

Joan and Ted Cutler

Alan R. Dynner

Cecilia and John F. Farrell, Jr.

Gerald R. Jordan Foundation
Gerald R. Jordan

Jonathan and Jeannie Lavine

Lawyer Milloy Foundation
Lawyer Milloy

Mr. and Mrs. Peter S. Lynch

Richard and Sara Page Mayo

The New England Foundation
Joseph C. McNay

New England Patriots Foundation

Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Joseph and Joan Patton

Mr. and Mrs. Thomas A. Russo

Thomas G. Stemberg

Adam J. Weiner

PRINTING/PUBLISHING

The Boston Globe
Richard J. Daniels

George H. Dean Co.
Kenneth Michaud

Herald Media, Inc.
Patrick J. Purcell

Merrill/Daniels
Ian Levine

The Studley Press Inc.
Suzanne K. Salinetti

PROFESSIONAL SERVICES

Anonymous

Blake & Blake Genealogists, Inc.
Richard A. Blake, Jr.

ML Strategies, LLC
Stephen P. Tocco

Russell Reynolds Associates
J. Nicholas Hurd

REAL ESTATE/BUILDING/ CONTRACTING

The Abbey Group
David R. Epstein
Robert Epstein

Barker Steel Co. Inc.
William Brack

Beacon Capital Partners

Boston Properties, Inc.
Edward H. Linde

Boulder Capital
Roy S. MacDowell, Jr.

Carruth Management LLC
Michael J. Egan

Carson Limited Partnership
Herbert Carver

Central Ceilings, Inc.
Joseph B. McPherson

Century Drywall Inc.
Michael Elliott

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Continental Wingate Company, Inc.
Scott Schuster

Corcoran Jennison Companies
Joseph E. Corcoran

The Davis Companies
Jonathan G. Davis

Dimeo Construction Company
Bradford S. Dimeo

EA Fish Associates
Edward A. Fish

E.M. Duggan Inc.
Paul J. Harrington

The Flatley Company
Thomas J. Flatley

The Halleran Company, LLC
Arthur J. Halleran, Jr.

Heritage Property Investment Trust, Inc.
Robert Prendergast

Hines
David G. Perry

Intercontinental Real Estate Corporation
Peter Palandjian

J. Derenzo Co.
David Howe

Limbach Company LLC
Fredric J. Dorci

Meredith & Grew
Thomas J. Hynes, Jr.
Kevin C. Phelan

N.B. Kenney Company, Inc.
Steven Kenney

New Boston Fund
Jerome L. Rappaport, Jr.

New England Development
Stephen R. Karp
Steven S. Fischman

New England Insulation Company
Theodore H. Brodie

Nordblom Company
Rodger P. Nordblom

Continued on page 83

Charles Webb

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

BSO Consolidated Corporate Fund *(continued)*

Northeast Interior Supply, Inc.
John Filion

O'Connor Capital Partners
Jeremiah W. O'Connor, Jr.

Otis & Ahearn
Kevin J. Ahearn

PH Mechanical Corp.
Paul Hayes

Patriot Construction Services
Sam McClain

Rose Associates, Inc.
Philip J. Rogers

S&F Concrete Contractors, Inc.
Antonio Frias

S.R. Weiner & Associates, Inc.
Stephen R. Weiner

Stonegate Group
Sean McGrath

Suffolk Construction Company, Inc.
John F. Fish

TA Associates Realty
Michael A. Ruane

Tishman Speyer
Thomas N. O'Brien

Trammell Crow Company
Joseph P. Fallon
Charles S. O'Connor
Sean M. Teague

THE WELCH CORP.
Albert J. Welch III

RENTALS

United Rentals
Mike MacDonald

RESTAURANTS

Legal Sea Foods
Roger Berkowitz

RETAIL

BJ's Wholesale Club, Inc.
Michael T. Wedge

Christmas Tree Shops
Chuck Bilezikian

The E.B. Horn Company
Philip H. Finn

Heritage Flag Company
Amy McDonald

Jordan's Furniture
Barry and Eliot Tatelman

Staples, Inc.
Shira Goodman

The TJX Companies, Inc.
Bernard Cammarata
Christine A. Strickland

SCIENCE/MEDICAL

Agencourt Bioscience Corporation
R. Brian McKernan

Bicon Dental Implants

Charles River Laboratories, Inc.
James C. Foster

Fisher Scientific International Inc.
Paul M. Montrone

SOFTWARE/ INFORMATION SERVICES

EDS
Joe Fraser

Keane, Inc.
Brian T. Keane

SUPERMARKETS

The Stop & Shop Supermarket Company, Inc.
Marc Smith

TELECOMMUNICATIONS

Granite Telecommunications
Robert T. Hale, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Nortel
Anthony Cioffi

Siemens
Paul Maier

Telecommunications Insight Group, Inc.
Paul C. Trane

Verizon
Donna C. Cupelo

TRAVEL/TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Grand Circle Corporation
Alan E. Lewis

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

NEXT PROGRAM...

Wednesday, March 15, at 8
Thursday, March 16, at 8
Friday, March 17, at 1:30
Saturday, March 18, at 8

Pre-Concert Talks by
Helen Greenwald, New England Conservatory of Music

DAVID ROBERTSON conducting

LIGETI — *Concert Românesc* (*Romanian Concerto*)

I. Andantino
II. Allegro vivace
III. Adagio ma non troppo
IV. Molto vivace

SCHUMANN — Cello Concerto in A minor, Opus 129

Nicht zu schnell [Not too fast]
Langsam [Slow]
Sehr lebhaft [Very lively]

YO-YO MA

INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40

The Hero – The Hero's Adversaries –
The Hero's Companion – The Hero's Battlefield –
The Hero's Works of Peace – The Hero's Escape
From the World and Fulfillment

MALCOLM LOWE, solo violin

Osvaldo Golijov's new work for cello and orchestra, a BSO 125th Anniversay Commission, has not been completed in time for these concerts and will be premiered instead at Tanglewood this coming August. In its place, Yo-Yo Ma is soloist this week in Robert Schumann's structurally inventive and lyrically engaging Cello Concerto, an underappreciated work that has only recently found its deserved place in the repertoire. Opening the program is a rarely heard early work by the Hungarian György Ligeti, his *Romanian Concerto*, a folk-influenced piece that has as its precedent the music of Ligeti's compatriots Bartók and Kodály. Strauss's *Ein Heldenleben* ("A Heroic Life") is the composer's high-energy, ironically self-congratulatory virtuoso tone poem for orchestra, which incorporates numerous quotations from Strauss's own earlier works.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday Evening—Wednesday, March 15, 8-10
Thursday 'C'—March 16, 8-10
Friday 'A'—March 17, 1:30-3:30
Saturday 'A'—March 18, 8-10

DAVID ROBERTSON conducting
YO-YO MA, cello

LIGETI	*Concert Românesc*
SCHUMANN	Cello Concerto
STRAUSS	*Ein Heldenleben*

Sunday, March 26, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ORFF	*Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion
HINDEMITH	*Kammermusik* No. 1 for chamber ensemble
SCHUBERT	String Quintet in C, D.956

Wednesday, March 29, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—March 30, 8-10:05
Friday 'B'—March 31, 1:30-3:35
Saturday 'B'—April 1, 8-10:05

YURI TEMIRKANOV conducting
JOSHUA BELL, violin

MUSSORGSKY	Prelude to *Khovanshchina*
TCHAIKOVSKY	Violin Concerto
BRAHMS	Symphony No. 4

Programs and artists subject to change.

Thursday, April 6, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—April 6, 8-9:55
Friday 'A'—April 7, 1:30-3:25
Saturday 'A'—April 8, 8-9:55
Tuesday 'C'—April 11, 8-9:55

RAFAEL FRÜHBECK DE BURGOS conducting
GIL SHAHAM, violin

ALL-MOZART PROGRAM	Serenade No. 6 in D, K.239, *Serenata notturna* Violin Concerto No. 5 in A, K.219 Symphony No. 39

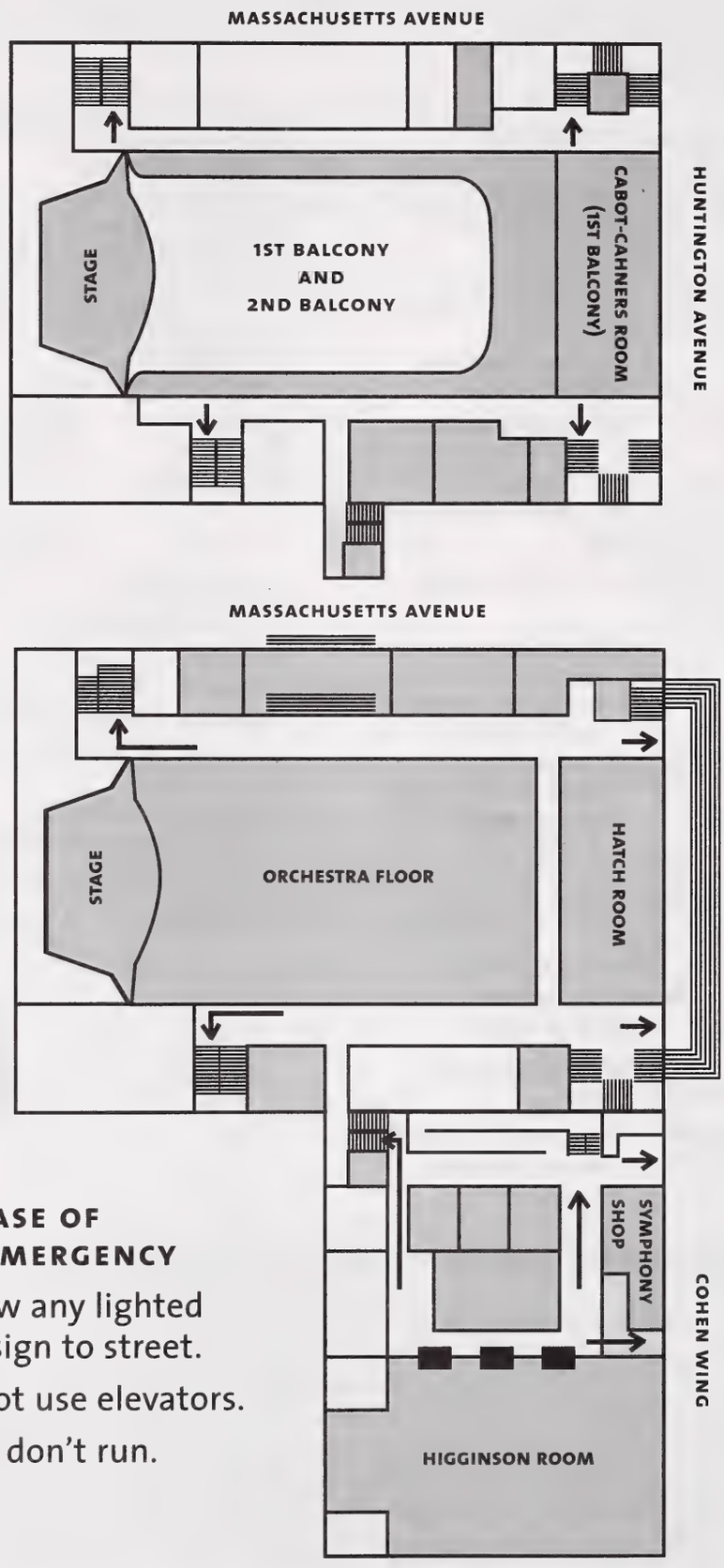
Thursday, April 13, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—April 13, 8-9:40
Friday 'B'—April 14, 1:30-3:10
Saturday 'A'—April 15, 8-9:40

RAFAEL FRÜHBECK DE BURGOS conducting
MATTHEW POLENZANI, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	Requiem (*Grande Messe des morts*)

MCC
massculturalcouncil.org

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

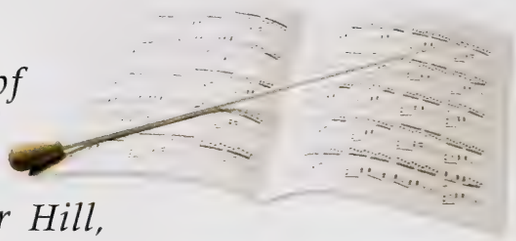
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

TAP, TAP, TAP.
THE FINAL MOVEMENT
IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

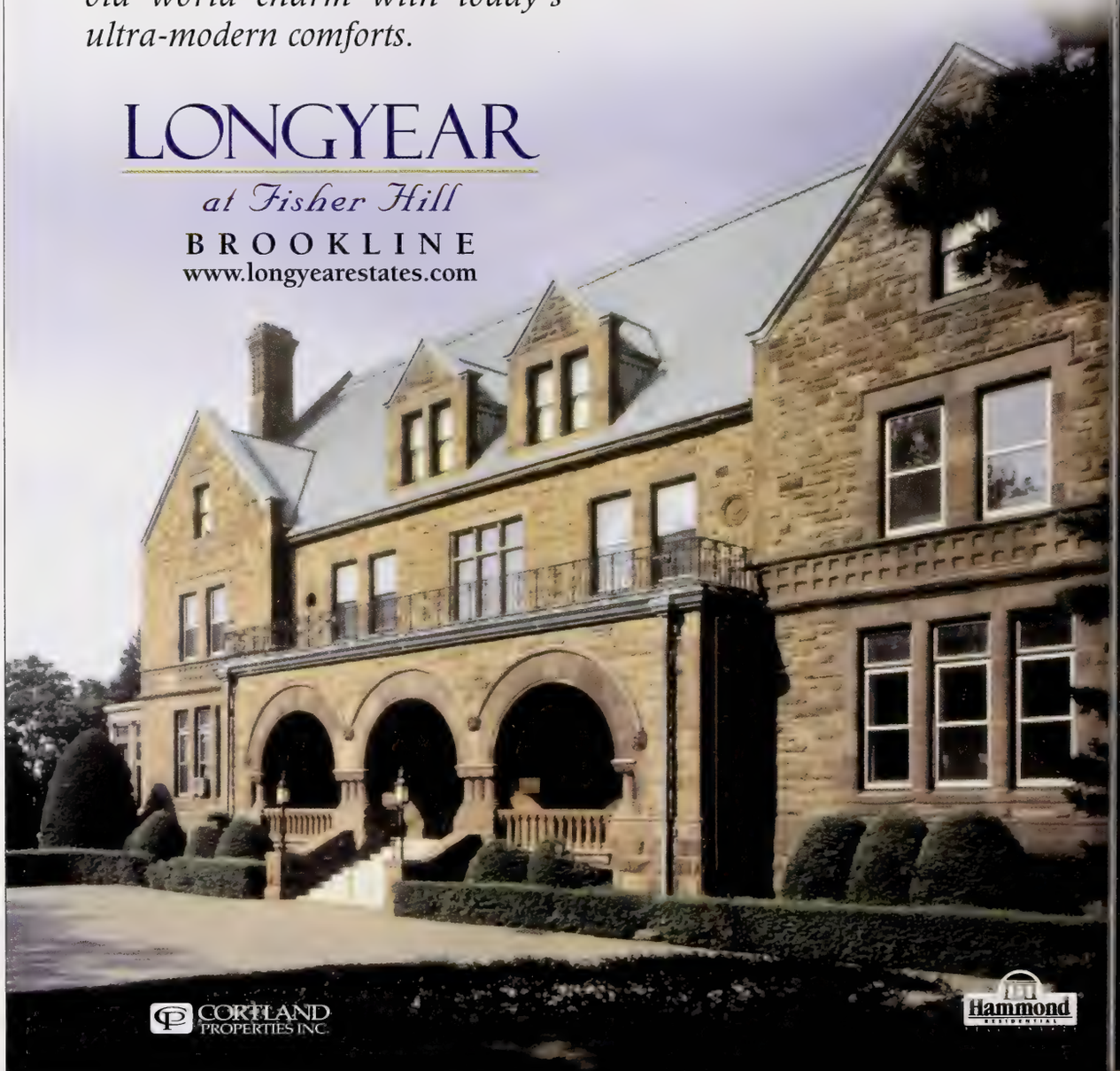
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

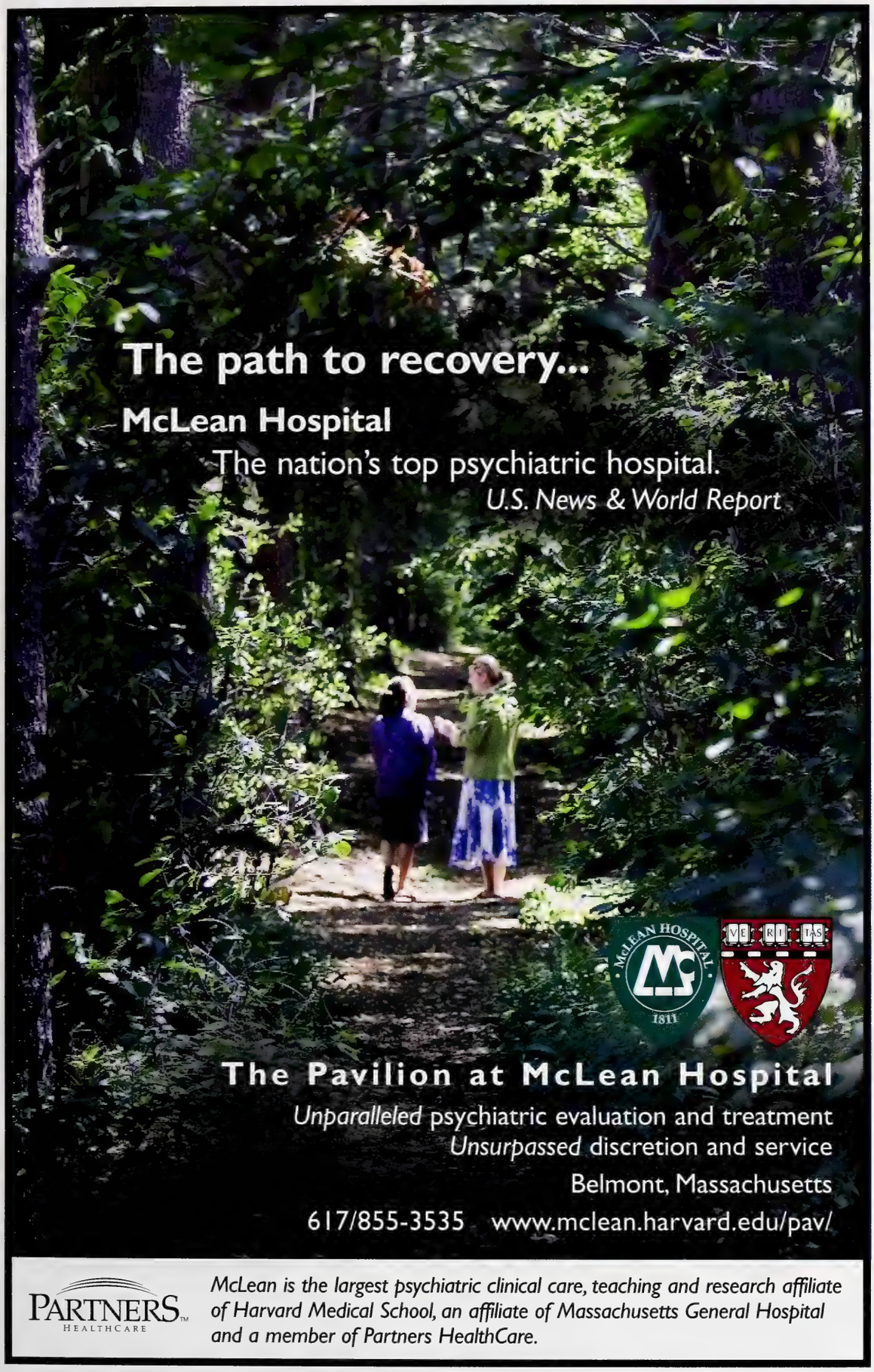
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond RESIDENTIAL



PARTNERS HEALTHCARE

McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sc

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
A Brief History of Symphony Hall 11
Casts of Character: The Symphony Statues, by Caroline Taylor 15
BSO Music Director James Levine 20
The Boston Symphony Orchestra 22
This Week's Boston Symphony Orchestra Program 25
Notes on the Program 27
Featured Artists 51
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Helen Greenwald, New England Conservatory of Music.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde
by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

Celebrating Berlioz: A Special Display at Symphony Hall

No single composer has been more closely identified with the Boston Symphony Orchestra than Hector Berlioz (1803-1869). Championed here in the past half-century particularly by Charles Munch and Seiji Ozawa, Berlioz's music continues to figure prominently in the BSO's programming under James Levine, who led Berlioz's *Le Corsaire* Overture and *Symphonie fantastique* earlier this season and has scheduled *La Damnation de Faust* for 2006-07. This April, guest conductor Rafael Frühbeck de Burgos leads the composer's monumental Requiem. BSO bass trombonist Douglas Yeo, a great admirer of Berlioz who has played trombone, serpent, and ophicleide in Berlioz performances with the BSO and a number of period-instrument orchestras, has an extensive collection of Berlioz memorabilia, books, and facsimile scores. The display cases in the Massachusetts Avenue corridor of Symphony Hall include a selection of items from Mr. Yeo's collection, among them an original letter by Berlioz, commemorative medals struck for the Berlioz centennial in 1903, and photographs of the composer, as well as various facsimile scores that afford insight into Berlioz's compositional process.

Tanglewood 2006

The Boston Symphony Orchestra's 2006 Tanglewood season marks James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28). Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lockhart and John Williams on the podium), a concert by James Taylor, the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season are currently on sale through the BSO's website at www.bso.org or by calling SymphonyCharge at (617) 266-1200 (or 1-888-266-1200 outside the 617 area code). To request a brochure so you can order tickets by mail, or for more information, please call (617) 266-1492.

The Helen and Josef Zimbler Fund

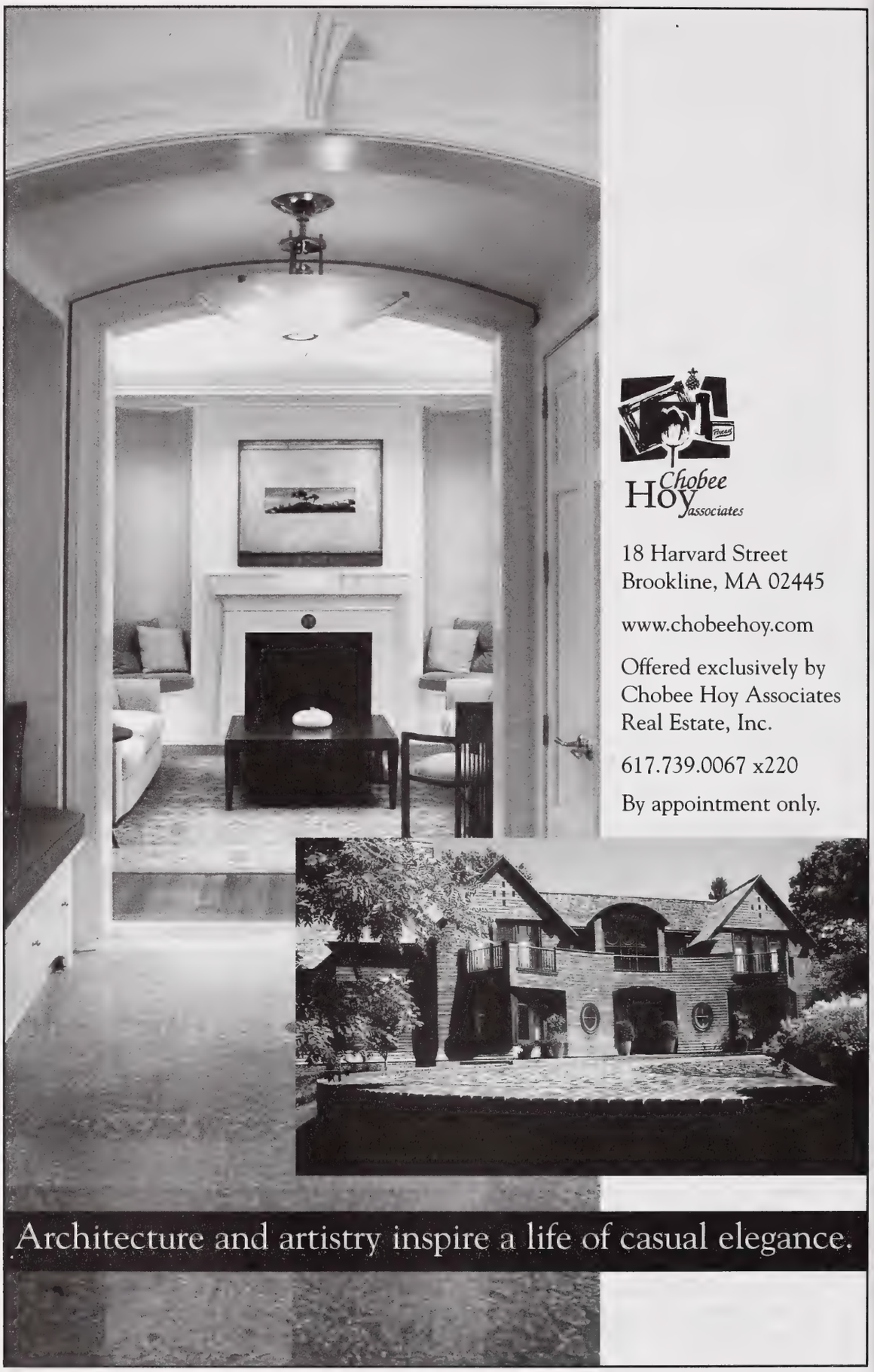
Yo-Yo Ma's appearances this week are supported by the Helen and Josef Zimbler Fund in the BSO's endowment, established with a generous bequest from the Estate of Helen Zimbler supporting the artistic expenses of the BSO. A Cincinnati native, Helen Rigby Zimbler pioneered the place of women in American orchestras when, in 1937, she accepted a position in the double bass section of the Houston Symphony. She was also an accomplished singer, actor, and painter. In 1939 Helen married Josef Zimbler, who was a BSO cellist from 1932 until his death in 1959. Josef Zimbler, born in 1900 in Pilsen (now part of the Czech Republic), was encouraged by his first cousin, Arthur Fiedler, to come to Boston in 1927. During his tenure with the BSO, Josef founded the Zimbler Sinfonietta, composed of approximately twenty BSO string players and performing, in most cases, without a conductor. The Sinfonietta pioneered a renewed appreciation of 17th- and 18th-century repertoire and performance, championed contemporary music, made numerous recordings, and in 1957 toured Central and South America. Josef was held in high esteem by his colleagues and always performed with them, but never in first chair.

Helen remained in Boston until 1974 when she returned to Cincinnati, where, over the years that followed, she gave numerous

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.


Chobee
Hoy associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

vocal recitals and was active as a freelance bass player. She passed away in 2005 at the age of 91. Josef Zimbler left to Helen his entire estate, including a collection of correspondence and recordings documenting his many years with the BSO and the Zimbler Sinfonietta. This collection will be incorporated into the BSO Archives.

Estate Executor Robert Howes, a violist with the Cincinnati Symphony Orchestra and a researcher and historian, said of his experience as a friend and colleague of Helen's and of facilitating Helen's bequest, "There are many interesting musical connections between Boston and Cincinnati, not the least of which are Helen and Josef and the extraordinary lives they led. It is most fitting that so esteemed a cellist as Yo-Yo Ma is the first guest artist to perform with support from this fund established by the widow of a past BSO cellist."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory of Music discusses Ligeti, Schumann, and Strauss. In the weeks ahead, BSO Director of Program Publications Marc Mandel (March 29 Open Rehearsal) and Harlow Robinson of Northeastern University (March 30, 31; April 1) discuss Mussorgsky, Tchaikovsky, and Brahms; Elizabeth Seitz of The Boston Conservatory discusses Mozart (April 6-11), and Jan Swafford of Tufts University discusses Berlioz's Requiem (April 13-15).

BSO Members in Concert

The Walden Chamber Players, including BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Lawrence Wolfe, double bass, Thomas Martin, clarinet, Richard Ranti, bassoon, and Richard Sebring, horn, perform music of Michael Haydn, Franz Joseph Haydn, Schoenberg, and Ernst von Dohnányi on Sunday, March 26, at 4 p.m. in Kiggins Hall at the Emma Willard School in Troy, New York. Tickets are $20, $10 for students. For more information, call (518) 273-8135 or visit www.friendsofchambermusic.org. On Friday, March 31, at 7 p.m. the group gives a "Concert in the Brickyard" at the Massachusetts Academy of Math and Science in Worcester, featuring the U.S. premiere of Ivan Eröd's Piano Quartet, Opus 54, and Brahms's Piano Quartet No. 1 in G minor, Opus 25. For ticket information, call (866) 393-2927 or visit www.massacademy.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, joined by soprano Elizabeth Keusch, performs three world premieres (by Curtis Hughes, Tod Machover, and Andrew Imbrie) and Martin Brody's *Beasts* on Monday, March 27, at 8 p.m. at the Longy School of Music. Tickets are $20, discounted for seniors, free for students, and available at the door or by calling (617) 325-5200. Visit www.collagenewmusic.org for more information.

BSO principal flute Elizabeth Rowe, in her Boston concerto debut, and principal harp Ann Hobson Pilot are soloists in Mozart's Concerto for Flute and Harp with the Boston Classical Orchestra led by Steven Lipsitt on Friday, April 21, at 8 p.m. and Sunday, April 23, at 3 p.m. at Boston's Faneuil Hall. Also on the program are J.C. Bach's Symphony in D and Haydn's *Farewell* Symphony. Tickets are $53, $39, and $29, discounted for seniors, students, and members of the Massachusetts Teachers Association, and available online at www.bostonclassicalorchestra.org. For more information, call (617) 423-3883.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

WCRB 102.5 CLASSICAL CARTOON FESTIVAL

8th and FINAL Festival

Don't Miss It! Final Cartoon Festival!

Presented by:
mefa
UFUND
Massachusetts 529 Plan

Saturday, April 1, 2006, 10am-4pm
Continuous entertainment
BOSTON'S SYMPHONY HALL
301 Massachusetts Avenue, Boston

CLASSICAL 102.5 WCRB BOSTON

Net Proceeds from ticket sales benefit:
The Brain Injury Association of Massachusetts

Featuring Classic Warner Bros. Cartoons with Classical Music Scores!

Instrument Petting Zoo • Fun Prizes
New England Conservatory Youth Orchestra
Greater Boston Youth Symphony Orchestra
Boston Children's Chorus • Davey the Clown
Storyteller Tony Toledo • Face Painting
Symphony Hall Tours • Music & Games

Call 888-266-1200 for tickets ($8 each).

Save up to $8

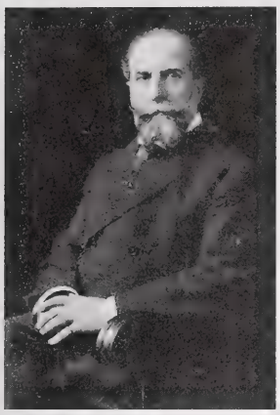
Ask for the special
"BSO CARTOON FESTIVAL DISCOUNT"
and save $2 per ticket — up to four tickets.
Total savings ... $8!

Save up to $8

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

ROCKPORT CHAMBER
MUSIC FESTIVAL
Celebrating 25 Years

June 8-July 2, 2006

Rockport, MA
David Deveau, Artistic Director

www.rcmf.org 978.546.7391

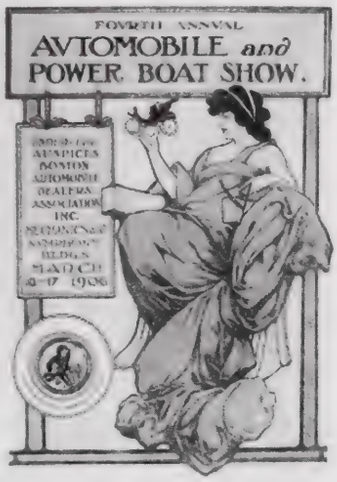
A Full-Service
Lifecare Retirement
Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS, 4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26
WORLD PREMIERE, Mark Morris
WORLD PREMIERE, Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA, Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7

Jorma Elo's
CARMEN
A WORLD PREMIERE
SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS 617.695.6955
TELECHARGE.COM 800.447.7400
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by Massachusetts Cultural Council

WCVB-TV Boston Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity Investments

Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

mfa BOSTON

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is
MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

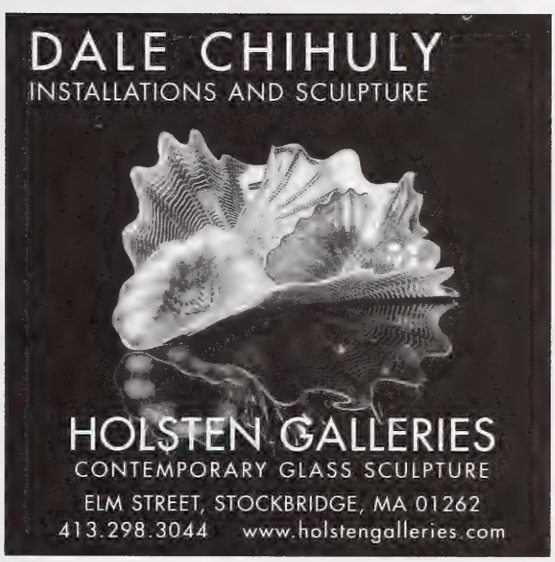
noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty-five years.



JAMES LEVINE

Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the

UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Polina Sedukh

*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michaël Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Having them perform in our community is music to our ears.

There are those talented individuals who deserve to be heard. That's why Bank of America is proud to support the Boston Symphony Orchestra so their talents will continue to produce beautiful music that's instrumental to the community.

Visit us at www.bankofamerica.com.

Bank of America Higher Standards

EQUAL HOUSING LENDER

Bank of America, N.A. Member FDIC.
©2006 Bank of America Corporation.
ART-58-AD

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Wednesday, March 15, at 8
THE BANK OF AMERICA CONCERT
Thursday, March 16, at 8
Friday, March 17, at 1:30
Saturday, March 18, at 8

DAVID ROBERTSON conducting

LIGETI — *Concert Românesc* (*Romanian Concerto*)

I. Andantino
II. Allegro vivace
III. Adagio ma non troppo
IV. Molto vivace

SCHUMANN — Cello Concerto in A minor, Opus 129

Nicht zu schnell [Not too fast]
Langsam [Slow]
Sehr lebhaft [Very lively]

YO-YO MA

Yo-Yo Ma's appearances this week are supported by the Helen and Josef Zimbler Fund.

Please note that Osvaldo Golijov has not completed his new work for cello and orchestra, a BSO 125th Anniversary Commission, in time for this week's concerts, so it will instead be premiered at Tanglewood this August.

INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40

The Hero – The Hero's Adversaries –
The Hero's Companion – The Hero's Battlefield –
The Hero's Works of Peace – The Hero's Escape
From the World and Fulfillment

MALCOLM LOWE, solo violin

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.
Steinway and Sons Pianos, selected exclusively for Symphony Hall
Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.
The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

György Ligeti
Concert Românesc (Romanian Concerto)

György Sándor Ligeti was born in Dicsőszentmárton (now Tîrnăveni), Transylvania, Romania, on May 28, 1923, and later moved to Budapest for study. He fled Hungary in 1956 and has since lived primarily in Hamburg, Germany, and Vienna, Austria. He wrote Concert Românesc (Romanian Concerto) *in 1951; it was given a rehearsal reading by the orchestra of Hungarian Radio in Budapest the same year (but did not pass the scrutiny of the censors). Thereafter the score was lost, but it was evidently reconstructed from parts in the 1960s, and according to the composer was premiered publicly in Evanston, Illinois, although the details remain elusive. Ligeti's current publisher, Schott International, shows a public premiere date of August 21, 1971, in the Gibraltar School Auditorium as part of the Peninsula Music Festival in Fish Creek, Wisconsin, with Thor Johnson conducting the Festival Orchestra. Further muddying the waters is recent unconfirmed research by scholar Rachel Beckles Willson, who has located a works list from the early 1950s by Ligeti himself indicating public performances in Hungary between 1951 and 1953. Ligeti revised the work in the mid-1990s; the current version was published in 1996. These are the first performances of* Concert Românesc *by the Boston Symphony Orchestra. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, three horns (the third being seated apart from the other two and serving an "echo" function), two trumpets, percussion (two players suggested: suspended cymbal, crash cymbals, snare drum, bass drum), and strings. The piece is about twelve minutes long.*

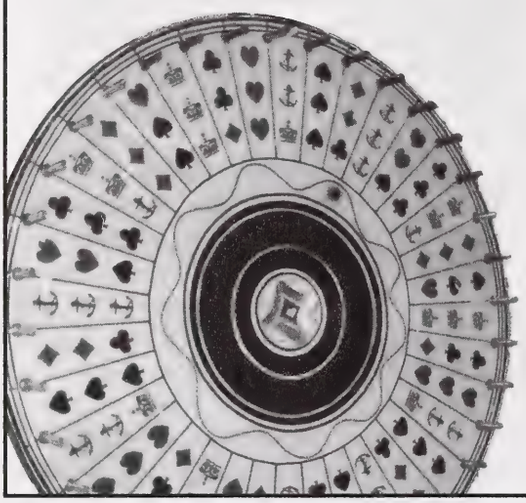
Ligeti's family was musical, but his violin-playing father, a banker and economist by trade, strongly discouraged music as a career. By the time György Ligeti finished school, in 1940, war had broken out, Hitler's Reich controlled Hungary, and Jews were virtually prohibited from attending the university. Ligeti was able, however, to enroll at the conservatory in Cluj, where he studied with the noted Hungarian composer Ferenc Farkas while unofficially attending university science courses. Perhaps in tandem with psychological stress due to the war, Ligeti's difficult schedule led to nervous exhaustion. He traveled to Budapest for treatment and remained there for further musical study with the pianist and composer Pál Kádosa.

In 1944, Ligeti, along with many other Jews, was pressed into forced labor in a variety of dangerous settings, including working in a munitions dump behind the front lines of the Russian advance. In October 1944 he escaped, was briefly detained by the Russians, and finally made his way on foot back to Transylvania as the war came to a close. His father and brother had died in concentration camps; his mother, a doctor, survived Auschwitz in part because her medical training was valuable. (She lived many more years.)

When "normal" life resumed in war-ravaged Budapest, Ligeti returned there to enroll at the Franz Liszt Academy, where he worked with Sándor Veress and came into contact with Zoltán Kodály, who arranged for him a position as a theory instructor. (Bartók died in New York in 1945 before he could fulfill Hungary's hopes for his return.) He also met the composer and pianist György Kurtág, who became a lifelong friend. As the 1940s continued, the increasing political and military presence of the Soviets became as oppressive in its way as the war had been. Ligeti himself was initially sympathetic to communism, which (in theory) represented a utopian ideal hostile to fascism and anti-Semitism. As Soviet control became more pervasive, however, the differences between the previous occupation and the present one became less clear. Ligeti has commented

Derby and Company

Is this your strategy for managing investments?



Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033

www.derbyandcompany.com

New England String Ensemble

FEDERICO CORTESE, MUSIC DIRECTOR

Season Finale

Friday, April 1, 2006 7:30pm
Rogers Center, Merrimack College
North Andover

Sunday, April 2, 2006 3:00pm
Jordan Hall, NEC
Boston

Arcangelo Corelli	Concerto grosso in F major, op.6, no. 2
Michael Tippett	Fantasia Concertante on a Theme of Corelli
Wolfgang Amadeus Mozart	Divertimento in Bb
Piotr Ilyich Tchaikovsky	Serenade in C

"Federico Cortese was on top of every element of a wide-ranging programme."
—Richard Dyer
Boston Globe

781-224-1117 www.newenglandstringensemble.org

that many of the details of genuine folk styles—unusual scales, microtonality, rhythmic irregularity, and so forth—were unpalatable for the conservative natures of those in control of musical performances; only a watered-down, stylized folk music was acceptable. Even Bartók's music was suppressed. Ligeti's style changed from willing compliance with social realist strictures to a more abstract, progressive approach, virtually guaranteeing that his music would not be performed. It was because of this situation that his *Romanian Concerto*—a piece that likely strikes the modern listener as quite conservative—was withheld by the censors following its rehearsal reading by the orchestra of Hungarian Radio in Budapest.

The *Romanian Concerto* (1951) is one of a few pieces extant from the period before Ligeti left Hungary in 1956; much better known are his Cello Sonata, String Quartet No. 1, and Six Bagatelles for Wind Quintet. The Bagatelles are re-scorings of six of ten pieces from *Musica ricercata* for solo piano, which also sees frequent performances. While the effects of Ligeti's immersion in the music of his environs on the border of Romania and Hungary are present virtually throughout his career, they are naturally most readily audible in his music of this time, which explicitly reflects an acknowledgement of, but also clearly a questing beyond, the influence of Kodály and Bartók.

According to his biographer Richard Steinitz, Ligeti wrote the *Romanian Concerto* while living at Rákoczy Castle in northeast Hungary, where there were residences available for artists who needed a break from the difficulties of their usual situations. Some of the piece's themes Ligeti discovered while transcribing Romanian folk music from wax cylinders in Bucharest, but much of it is original music written in the style of his Romanian models, much as Stravinsky and Bartók borrowed elements of authentic folk music to achieve a kind of universal vernacular.

The piece is in four movements, which can be heard as pairs of slow-fast episodes, like the form of the Hungarian *verbunkos* or *csárdás*. The first two are orchestrations of

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.

Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

BOSTONMODERNORCHESTRAPROJECT

05|06

THE MUSIC
FORMERLY KNOWN
AS CLASSICAL

MUKAIYAMA

04 NOV 05
Opening event featuring the North American premiere of **LOUIS ANDRIESSEN**'s *Trilogy of the Last Day* with guest artist Tomoko Mukaiyama; plus works by Julia Wolfe and Evan Ziporyn

HYLA

21 JAN 06
8th annual **BOSTON CONNECTION** concert featuring Lee Hyla's *Lives of the Saints* with Mary Nessinger, mezzo-soprano; also featuring works by Jonathan Sokol and Krysztof Penderecki

KIM

10 MAR 06
CONCERTOS FOR INDIGENOUS INSTRUMENTS, featuring concertos for Persian ney, Indian flutes, tabla, sarangi, and sitar, Korean percussion, and Japanese koto, including the world premieres of new works by Reza Vali, Jin Hi Kim, and Shirish Korde

STOLTZMAN

26 MAY 06
Music for the modern **BIG BAND**, featuring a new work by William Thomas McKinley for Richard Stoltzman, clarinet, and the original jazz band version of George Gershwin's *Rhapsody in Blue* with Stephen Drury, piano; plus works by Leonard Bernstein and Milton Babbitt

All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

GIL ROSE, CONDUCTOR

06 DEC 05 | 07 FEB 06 | 04 APR 06
BMOP returns to the Moonshine Room at Club Café for its innovative **CLUB CONCERTS** series.

All Club Concerts begin at 7:00. Doors open for food and drinks at 6:00.

ORDER TICKETS online or by phone
www.bmop.org | 617.363.0396

ARTISTIC DIRECTOR: GIL ROSE

two pieces for two violins, Ballad and Dance, written in 1950 in a style more conservative even than Kodály's. The melancholy first movement is scored for strings and woodwinds (including horns) alone. Trumpet and percussion join for the romping second movement. The second pair of movements features an element that Ligeti would explore to a much greater extent in later years, that of the natural harmonic series (as opposed to the tempered harmonic series of the Western chromatic tuning system). The third movement, tied to the second via a sustained G in the clarinets, gets underway with a solo horn call. The horns here are to be played in "natural" fashion, that is, without using the valves or hand-stopping needed to make their harmonic series comply with the tuning of the rest of the orchestra. The third horn, seated separately from the solo, plays the role of echo, as though answering the soloist from across a mountain ridge or plain. English horn offers responsorial commentary, accompanied freely by the violas. Finally the whole string body joins in the series of exchanges. The finale begins with insistent muted trumpets and a snare drum shot, rushing strings leading to blistering solo passages for various instruments, a violin in the lead. The solo passages and accompanying orchestral textures evoke the free and fiery music of the Gypsy taraf bands of Central Europe.

Rákoczy Castle in Sárospatak, Hungary, where Ligeti wrote the "Romanian Concerto"

The score to the *Romanian Concerto* was lost following Ligeti's flight from Hungary to Vienna in December 1956, following the Soviet crackdown on cultural freedoms. It was reassembled by a Budapest publisher in the 1960s from existing parts and (again to cite Richard Steinitz) possibly performed in Evanston, Illinois. By that time, Ligeti's international reputation had been firmly established, beginning with performances of the two startlingly novel orchestral works *Apparitions* (1959) and *Atmosphères* (1961), which offered a fascinating alternative to the dominance of post-war integral serialism in Western Europe. In 1968 filmmaker Stanley Kubrick used excerpts from *Atmosphères* and other Ligeti works in his *2001: A Space Odyssey*, giving the composer's music exposure that far surpassed that of most of his contemporaries (no matter that its use was unauthorized).* Since then, there has been a steady accretion of much further stylistic richness in his music. Some of his most important pieces are the Requiem, Cello Concerto, String Quartet No. 2, and the Chamber Concerto (all from the 1960s), the opera *Le Grand Macabre* (1977/96), and, from the 1980s forward, three books of Piano Etudes, the Horn Trio, and solo concertos for horn, violin, and piano, his biggest works of the past two decades. Due to health problems he has composed very little since 2001, although he had hoped to write another opera (based on *Alice in Wonderland*). Recognized, among numerous other distinctions, with the music world's most prestigious honors—the Grawemeyer Award in 1986, and the Polar Music Prize in 2004—Ligeti is now universally acknowledged as the most individual of the master composers of our era.

—Robert Kirzinger

*Much more recently, music from Ligeti's 1953 piano piece *Musica ricercata* was used prominently in Kubrick's posthumously released *Eyes Wide Shut* (1999).

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Robert Schumann
Cello Concerto in A minor, Opus 129

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. Schumann composed his Cello Concerto, which he listed in his own catalogue as a "Concertstück" for cello and orchestra, between October 10 and 24, 1850, but the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860, at a concert to mark what would have been the composer's fiftieth birthday. The first American performance was given on February 3, 1888, by the Boston Symphony Orchestra led by Wilhelm Gericke, with cellist Fritz Geise, the same performers also giving the New York premiere that February 8 at New York's Steinway Hall. Subsequent Boston Symphony performances featured Leo Schulz with Emil Paur conducting, Alwin Schroeder with Max Fiedler, Jean Bedetti and later Pablo Casals with Pierre Monteux, Gregor Piatigorsky with Serge Koussevitzky, Gaspar Cassadó with Dimitri Mitropoulos, Emanuel Feuermann and later Bedetti with Richard Burgin, Pierre Fournier with Charles Munch, Jules Eskin with Erich Leinsdorf, Janos Starker with Joseph Silverstein, Yo-Yo Ma with Kurt Masur, Eskin with Pascal Verrot, violinist Gidon Kremer with Seiji Ozawa (employing Shostakovich's 1966 arrangement of the original work as a violin concerto), Heinrich Schiff with Franz Welser-Möst, Claudio Bohórquez with Sir Neville Marriner (the most recent Tanglewood performance, on August 24, 2002), and Alban Gerhardt with Christoph von Dohnányi (the most recent subscription performances, in April 2005). In addition to the solo cello, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

On September 1, 1850, the Schumanns—Robert, Clara, and six children—moved to Düsseldorf after six stultifying years in Dresden, a city of which Clara said, "everything seems so antiquated here. Not a single intelligent person can be seen on the street; they all look like Philistines! Musicians one doesn't see at all." An offer had come along for Robert to succeed Ferdinand Hiller as conductor of the Düsseldorf Music Society. Düsseldorf had a reputation as a conductor-eating town (why was Hiller so eager to move on to Cologne?), but Schumann badly wanted an orchestra of his own. He was not only bored in Dresden, but angry because the opera there had declined to stage his *Genoveva*; and he was willing to give Düsseldorf a try.

By the time Schumann arrived in his new Rhineland home, he was in high spirits, and he and Clara were welcomed by a serenade and a combined concert, supper, and ball, tendered by the local musicians. Clara worried about social standards in Düsseldorf, especially "the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency.... Marital life is more in the easygoing French style." Both Robert and Clara were distressed by the noisiness of their first apartment, but a Rhine excursion at the end of the month and a move to quieter quarters helped. (All Clara could do about the Düsseldorf ladies was to avoid them.)

But contentment in Düsseldorf was destined to be brief. Unequal to the requirements of the position, Schumann was asked to resign in October 1852. The matter was smoothed over for the moment, but not quite a year later he had, in fact, led his last concert. Four months after that, having thrown himself into the Rhine in a suicide attempt, he was committed into Dr. Richarz's hospital at Endenich, where he died two and a half years later.

But all that is another story. In fact the Düsseldorf episode began with Schumann in a

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

state of enormous creative energy. He composed his Cello Concerto in just fifteen October days, and in what remained of 1850 and in 1851 he wrote the *Rhenish* Symphony, revised his D minor symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas, and a number of overtures on literary themes.

A relief of Robert and Clara Schumann made in 1846 by their friend Ernst Rietschel

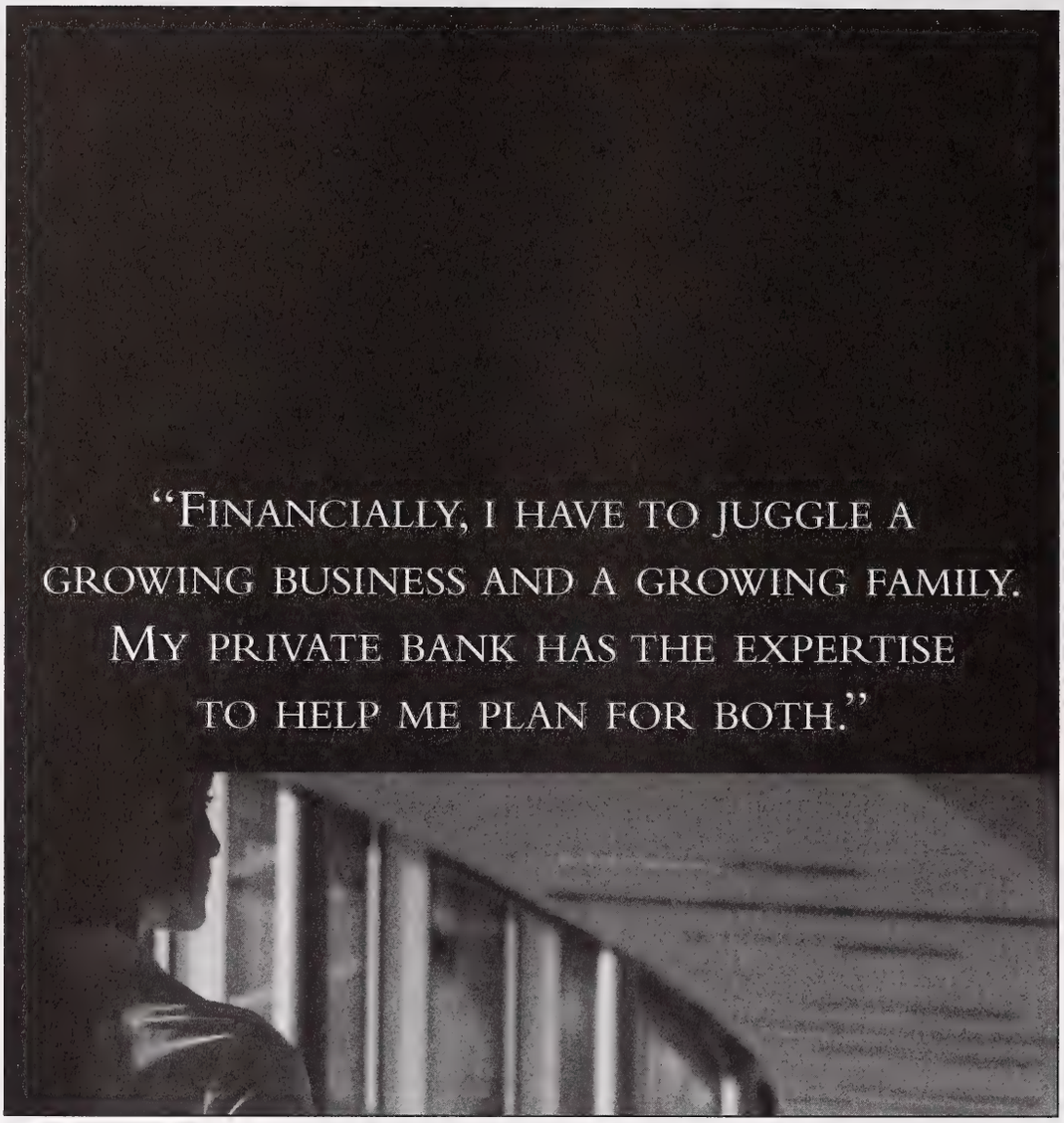
Clara Schumann was delighted by the new concerto. "It pleases me very much and seems to me to be written in true violoncello style," she noted in her diary on November 16, 1850. The following October she wrote: "I have played Robert's Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!" Robert, on the other hand, seems to have had reservations: he cancelled plans for a performance in the spring of 1852 and he did not send it to Breitkopf & Härtel, his Leipzig publisher, until 1854.

In this concerto we glimpse the experimental side of Schumann's temperament. He is interested here in compression and in finding new ways to connect the parts of a multimovement composition. Both the initial chords for woodwinds with pizzicato strings and the wonderful cello melody to which they open the door have more than local functions. The idea of the chords pervades the slow movement, and the cello theme turns into a recitative—shared fascinatingly and poignantly by soloist and orchestra—that forms the bridge from the second movement to the finale. Each movement is linked to the next, and the middle one, though it sets out in gloriously expansive song, has something of the character of a bridge or an intermezzo. The device of using a solo cello in the orchestra is one that Robert borrowed from Clara's piano concerto of 1836, in whose orchestration he may, however, have had a hand. The shift into 6/8 time for the last pages of the finale is a device that Brahms obviously found worth imitating, and often. Just before that happens in this concerto, Schumann introduces a brief accompanied cadenza, an inspiration to Elgar and probably also to Schoenberg and Walton in their violin concertos.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

The Boston Symphony Orchestra.
Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

©2005 Delta Air Lines, Inc.
ALL THE
WORLD'S A STAGE
LOWER FARES
DELTA.COM
Delta
SKYTEAM
good goes around
Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com

EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

Richard Strauss
Ein Heldenleben (*A Heroic Life*), Tone poem, Opus 40

Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He started to sketch Ein Heldenleben *in the spring of 1897 and completed the score on December 1, 1898. On December 23 he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being December 27, 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on March 3, 1899. Theodore Thomas and the Chicago Symphony introduced the work in the United States on March 10, 1900. The first Boston Symphony performances were given by Wilhelm Gericke on December 6 and 7, 1901. Later BSO performances were conducted by Max Fiedler, Serge Koussevitzky, Sir Thomas Beecham, Pierre Monteux, Charles Munch, Erich Leinsdorf, Jean Martinon, Bernard Haitink (to close his first program as guest conductor with the BSO, in February and March 1971), Eugene Ormandy, Seiji Ozawa (numerous times between 1975 and 1995), Andrew Davis, Michael Tilson Thomas, Carl St. Clair, Haitink again (the most recent subscription performances, in February 1998), and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 7, 2001). The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E-flat, two clarinets in B-flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. Until the recent unearthing of the song *Malven* (*Mallows*) for soprano and piano, dating from November 1948 and written for Maria Jeritza, the last was a setting completed September that year for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* and *Malven* were the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in another of the 1948 songs, the setting of Eichendorff's *Im Abendrot* (*In the Sunset Glow*), Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy *Aus Italien* (*From Italy*), which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung* (*Death and Transfiguration*) in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra* (*Thus Spoke Zarathustra*) in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia domestica* in 1904 and the *Alpensinfonie* (*Alpine Symphony*) in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a rehearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on April 16 he was able to note that the

Dreams Come True

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive℠

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

symphonic poem *Held und Welt* (*Hero and World*) was beginning to take shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on December 29, 1897, at 11:42 a.m. The other project variously referred to as *Heldenleben*, *Held und Welt*, *Heroische Sinfonie*, and even *Eroica*, was completed in short score on July 30, 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on December 1, subjecting the end to a striking revision in the last days of that month.

The Strausses' wedding photo

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "*A Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dangers. On July 23, 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E-flat major and with very many horns, which are, after all, stamped with heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles," wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would

NEW ENGLAND CONSERVATORY

Donald Palma coaches the
NEC Chamber Orchestra in a
Mozart Sinfonia concertante
April 10, NEC's Jordan Hall

Piano Honors Concert devoted to Mozart
April 30, NEC's Jordan Hall

chamber and solo works by Mozart
appear on NEC concerts by
NEC faculty and students
April 3 and 13, May 23

MOZART

1756 - 2006

Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

be completely against the spirit of music. But, for music not to lose itself in total arbitrariness or dissolve somehow into the boundless, it has need of certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you really think that the Paris audience is ready to listen without signposts to a forty-five-minute symphony?

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods.

A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the *pianissimo* cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries**, the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme*, a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

The music becomes more quiet and we have arrived at one of the most remarkable sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Tod und Verklärung*, *Don Quixote*, *Macbeth*, and the song "*Traum durch die Dämmerung*" ("Dreaming at Twilight"). Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the *pianissimo* close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another *pianissimo* ending! People won't believe that you even know how to end *forte*!!" So he called for pen and paper and.... The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches *fortissimo*.

—Michael Steinberg

GREATER
Boston Youth Symphony
ORCHESTRAS

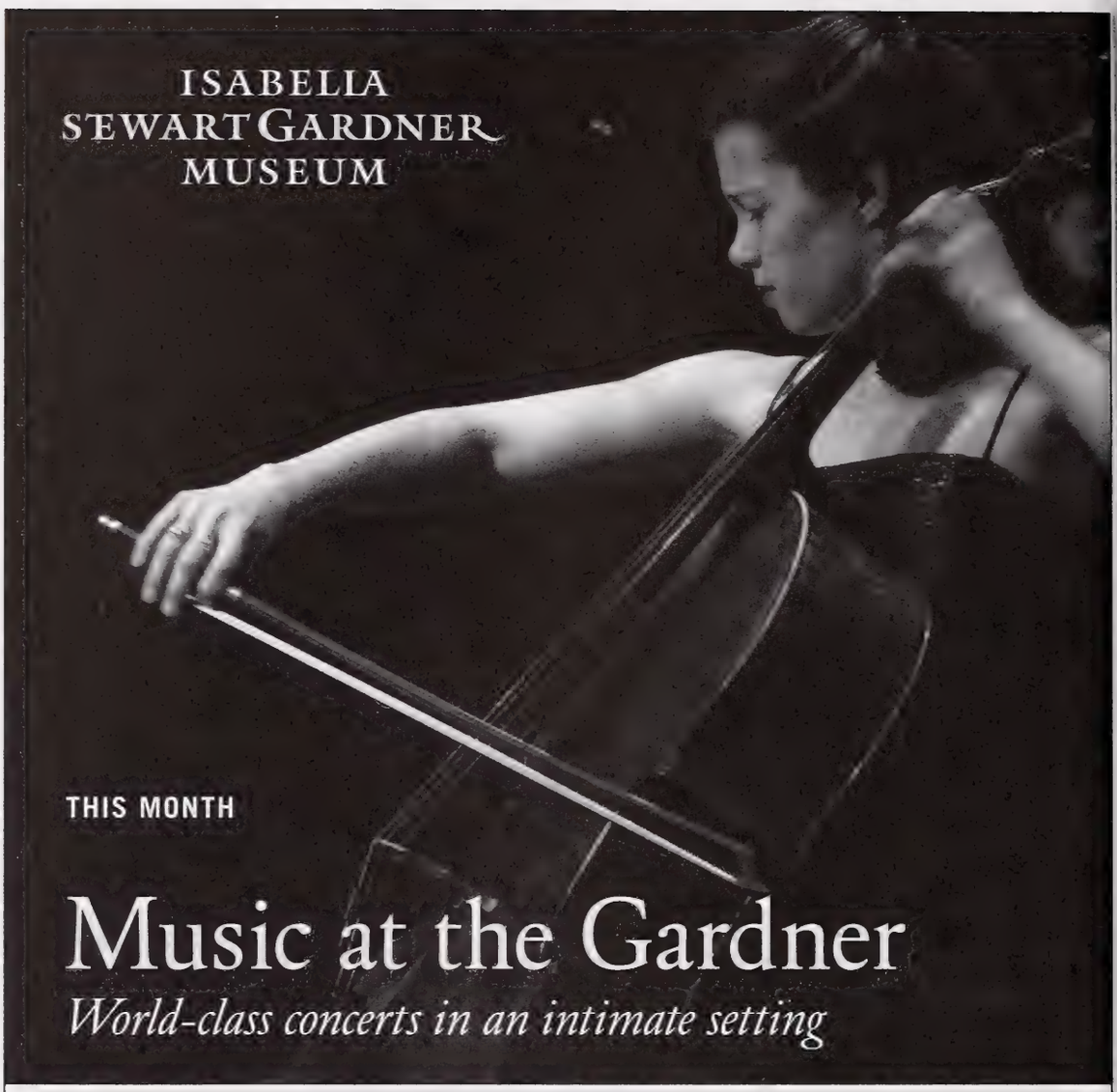
Federico Cortese, Music Director
Kendra Colton, Soprano

Sunday, March 26, 2006
7:30pm at Symphony Hall

HINDEMITH Mathis der Maler
MAHLER Symphony No. 4

For tickets call (617) 266-1200 • www.gbyso.org

Sponsored in part by Babson Capital Management, LLC



Music at the Gardner

World-class concerts in an intimate setting

March 5, 1:30pm
Musicians from Marlboro
Nielsen, Schubert, and Carter

March 12, 1:30pm
The Boston Camerata
Joel Cohen, director
An imaginary look at the Venetian Quarter of 15th-century Istanbul with the Sharq Arabic Music Ensemble

March 19, 1:30pm
The Claremont Trio
The Complete Beethoven Trios, Part II

March 26, 1:30pm
Musicians from the Ravinia Festival
Beethoven, Kodaly, and Dvorák

April 2, 1:30pm
Chamber Music Society of Lincoln Center
All-Mozart Program

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Eskin of The Claremont Trio. Photo by PhotoTailor.

More . . .

The most recent and most comprehensive English-language biography of Ligeti is Richard Steinitz's *György Ligeti–Music of the Imagination,* which won the ASCAP Deems Taylor Award in 2004 (Northeastern University Press, 2003). Also worth seeking is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the new (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the previous (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989).

The only recording of the Romanian Concerto is the Berlin Philharmonic's under Jonathan Nott on volume II of "The Ligeti Project" (Teldec), an endeavor to record all of Ligeti's works with the composer's personal guidance. This disc also contains his Atmosphères, Lontano, Apparitions, and San Francisco Polyphony. The series began on the Sony Classical label, which released seven volumes including the opera Le Grand Macabre. The series as a whole is the most obvious place to start when considering the Ligeti discography; it encompasses composer-supervised recordings of nearly all of Ligeti's work, excepting many of the early pieces and juvenilia.

—Robert Kirzinger

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a fairly recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Alfred Nieman on "The Concertos" (Barrie and Jenkins). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Schumann's Cello Concerto (Oxford paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Yo-Yo Ma has recorded Schumann's Cello Concerto with Colin Davis and the Bavarian Radio Symphony Orchestra (Sony Classical). Other noteworthy recordings include Truls Mørk's with Paavo Järvi and the ORTF Orchestra (Virgin Classics) and Lynn Harrell's with Neville Marriner and the Cleveland Orchestra (Decca; though this is controversial for Harrell's expansion of Schumann's original cadenza). Older recordings include Janos Starker's with Stanislaw Skrowaczewski and the London Symphony Orchestra (Mercury Living Presence) and Gregor Piatigorsky's with Sir John Barbirolli and the London Symphony Orchestra (Testament). There are a number of current listings featuring Mstislav

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

Rostropovich: with Leonard Bernstein and the ORTF Orchestra (EMI "Great Recordings of the Century"); with Benjamin Britten and the London Symphony Orchestra ("live" on BBC Legends); and with Gennady Rozhdestvensky and the Leningrad Philharmonic (Deutsche Grammophon), among others. Jacqueline du Pré recorded it twice, both times with her husband Daniel Barenboim conducting, first with the New Philharmonia Orchestra (EMI "Great Recordings of the Century"), later with the English Chamber Orchestra (also EMI). The unorthodox structure of Schumann's Cello Concerto can make it a hard piece to pull off; be aware that Bernstein (with Rostropovich) and du Pré are inclined to linger or even wallow in this music in a manner that is not necessarily helpful. Collectors may also want to know about conductor Wilhelm Furtwängler's 1942 concert performance with the Berlin Philharmonic and cellist Tibor de Machula (Deutsche Grammophon).

Relatively recent additions to the Strauss bibliography include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), by Michael Kennedy, who also wrote *Richard Strauss* in the Master Musicians series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the revised edition (2001) of The New Grove is by Bryan Gilliam. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Ein Heldenleben* is given detailed consideration in Volume I.

The Boston Symphony Orchestra recorded *Ein Heldenleben* in 1963 with Erich Leinsdorf conducting (RCA) and in 1981 under Seiji Ozawa (Philips). Strauss himself recorded *Ein Heldenleben* with both the Bavarian State Orchestra (reissued on Dutton) and the Vienna Philharmonic (reissued on Preiser). Among other recordings worth noting are Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Mariss Jansons's quite recent disc with Amsterdam's (renamed) Royal Concertgebouw Orchestra (RCO Live), and Fritz Reiner's with the Chicago Symphony (RCA, virtually never out of the catalogue). Of further interest to collectors will be historic accounts led by Clemens Krauss with the Vienna Philharmonic (from 1952, reissued on Testament), Arturo Toscanini with the NBC Symphony Orchestra (a powerful 1941 radio broadcast, on Music & Arts), and Willem Mengelberg with both the New York Philharmonic from 1928 (Pearl) and the Concertgebouw Orchestra of Amsterdam from 1942 (Naxos Historical).

—Marc Mandel

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

David Robertson

Last week David Robertson led the BSO on tour in Chicago, Newark, Philadelphia, and Washington, D.C., substituting at very short notice for James Levine, who continues to recover from the aftereffects of his onstage fall that occurred during the ovations following his March 1 concert here at Symphony Hall. Mr. Robertson has forged strong relationships with major orchestras worldwide. In fall 2005 the American conductor began his tenure as music director of the Saint Louis Symphony Orchestra and also became principal guest conductor of London's BBC Symphony Orchestra. During summer 2005 he led the Boston Symphony Orchestra at Tanglewood, the Royal Scottish National Orchestra at Edinburgh, and the BBC Symphony at "Late Night Proms." He also led young musicians at the National Orchestral Institute in Maryland and at the Aspen Music Festival in Colorado. The current season has brought his first Saint Louis performances as music director and six Carnegie Hall appearances as a "Perspectives" artist (including four concerts with the Saint Louis Symphony, a week-long professional training workshop for young musicians, and a chamber concert featuring music of Berio, Ligeti, and Benjamin). Additional season highlights include an all-day Mozart marathon with the BBC Symphony at the Barbican and other London venues, and a performance at Missouri's Touhill Performing Arts Center with the Juilliard School's percussion students to mark Juilliard's centennial. His 2005-06 appearances as guest conductor include the San Francisco Symphony, Chicago Symphony, and Boston Symphony orchestras, the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra, and the Bayerischer Rundfunk Symphony Orchestra. Mr. Robertson previously served as music director of the Orchestre National de Lyon and artistic director of that city's Auditorium; as music director of the Ensemble InterContemporain in Paris, and resident conductor of the Jerusalem Symphony Orchestra. In addition to his many European engagements as guest conductor, he appears regularly in North America with the Boston Symphony, New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Minnesota Orchestra, and San Francisco Symphony. With more than forty-five operas in his repertoire, he counts among his opera house credits the Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Paris's Châtelet, Hamburg State Opera, and San Francisco Opera. He has made numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Atlantic/Erato, Nuema, Ades Valois, and Naxos. A champion of young musicians, Mr. Robertson created and led outreach programs with the Ensemble InterContemporain and the Orchestre National de Lyon, and has worked with students at the Paris Conservatory, the Juilliard

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir

Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great? with Rob Kapilow and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet and Luciana Souza ***Brazilian Duo***
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra with Kurt Masur conductor **and Sergey Khachatryan** violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik ***Crossing the Divide***
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin **and Nikolai Lugansky** piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin **and Pinchas Zukerman** violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone
We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

School, the Tanglewood Music Center, and the Aspen Music Festival. Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. A recipient of the Seaver/National Endowment for the Arts Conductors Award, he was named *Musical America*'s "Conductor of the Year" in 2000. He has two teenage sons and is married to pianist Orli Shaham. Mr. Robertson made his BSO debut in March 2001 and led the BSO at Tanglewood for the first time in August that same year, having previously appeared there with the Tanglewood Music Center Orchestra during the 1999 Festival of Contemporary Music. Prior to last week's tour performances, his most recent BSO appearances were for subscription concerts in March 2003 and a Tanglewood concert in July 2005.

Yo-Yo Ma

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. Among his wide circle of collaborators are Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Kayhan Kalhor, Ton Koopman, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, the late Isaac Stern, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa. Expanding upon that interest, Mr. Ma established the Silk Road Project to promote study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Silk Road Project (www.silkroadproject.org) has participated in more than a dozen festivals, including the Smithsonian Folklife Festival in 2002. Mr. Ma is an exclusive Sony Classical artist. His discography of more than seventy-five albums (including more than fifteen Grammy winners) reflects his wide-ranging interests. One of the best-selling recording artists in the classical field, he has made several successful recordings that defy categorization, including "Hush" with Bobby McFerrin and "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer. Mr. Ma's most recent releases include "Silk Road Journeys—Beyond the Horizon," "Yo-Yo Ma Plays Ennio Morricone," "Vivaldi's Cello" with Ton Koopman and the Amsterdam Baroque Orchestra, "Paris: La Belle Époque" with pianist Kathryn Stott, and two Grammy-winning tributes to the music of Brazil, "Obrigado Brazil" and "Obrigado Brazil—Live in Concert." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began to study the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, and the National Medal of the Arts. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared frequently with the BSO in Boston, at Tanglewood, and on tour. Prior to last week's tour performance, his most recent subscription appearances were in February 2003 (for Tan Dun's *The Map*), his most recent Tanglewood appearance in August 2005 (as soloist in Barber's Cello Concerto with Marin Alsop conducting).

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Continued on page 57

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

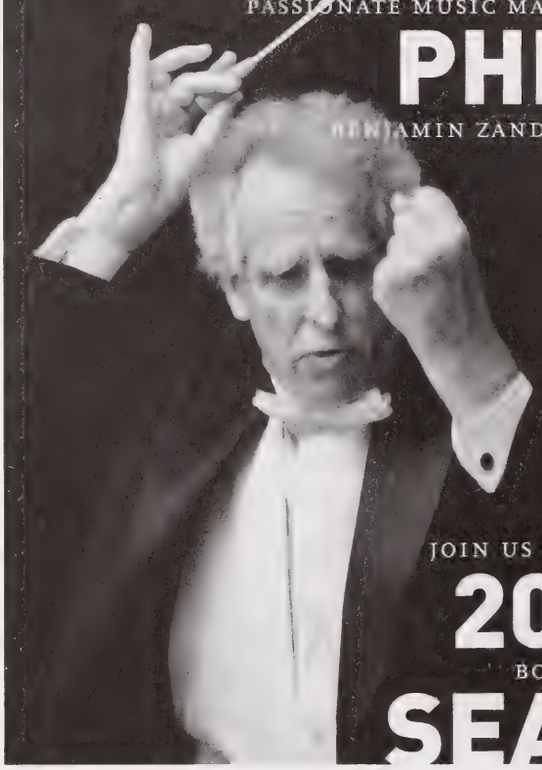
Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

BOSTON
PASSIONATE MUSIC MAKING WITHOUT BOUNDARIES
PHILHARMONIC
BENJAMIN ZANDER, CONDUCTOR



"Like a force of nature, Ben Zander moves people with his unbridled enthusiasm and lust for life."
—CLASSIC FM

JOIN US FOR THE
2005-2006
BOSTONPHIL.ORG 617.236.0999 X20
SEASON

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.

Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

CASNER & EDWARDS, LLP

ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web. **www.charleswebbcidesigns.com**

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

The Higginson Society

The Higginson Society embodies the deep commitment to supporting musical excellence continuing the legacy of Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose investment during the 2005-2006 season provided more than $2,800,000 to support the Orchestra. We acknowledge the generosity of Higginson Society donors listed below, who made gifts between February 28, 2005, and February 28, 2006.

For more information about joining the Higginson Society, call (617) 638-9253.

APPASSIONATO–$100,000 and above

Estate of Elisabeth K. Davis
Mr. and Mrs. Nathan R. Miller

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis
The Boston Foundation
Mr. Paul L. Newman
Mr. and Mrs. John S. Reed

ENCORE–$25,000 to $49,999

Anonymous (1)
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
Roberta and Macey Goldman
The Gomidas Organ Fund, Inc.
Mr. and Mrs. Raymond C. Green
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. John M. Loder
Mr. and Mrs. Jeffrey E. Marshall
Joseph C. McNay
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Steve and Dottie Weber
Mr. and Mrs. Stephen R. Weiner
Henry and Joan T. Wheeler
Dr. and Mrs. Michael J. Zinner

MAESTRO–$15,000 to $24,999

Anonymous (2)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Samuel B. and Deborah D. Bruskin
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Combined Jewish Philanthropies Donor Advised Fund Program
John and Diddy Cullinane
Cynthia and Oliver Curme
Mr. and Mrs. Francis W. Hatch, Jr.
Liz and George Krupp
Richard and Susan Landon
Carmine and Beth Martignetti
Mrs. August R. Meyer
Annette and Vincent O'Reilly
William and Lia Poorvu
Louise C. Riemer
Mr. and Mrs. Kenan E. Sahin
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. Robert C. Winters

Continued on page 61

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

We offer the best price for the jewelry you are ready to sell.

GoodByeJewelry!

maxenelieberman
617.357.8500
max@maxlieb.com

Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

PATRONS–$10,000 to $14,999

Anonymous (1)
Dorothy and David Arnold
Ms. Lucille Batal
George and Roberta Berry
Mr. and Mrs. James L. Bildner
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
William David Brohn
Mrs. Irving S. Brudnick
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. Joseph M. Cohen
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Mrs. William H. Congleton
Mr. and Mrs. Lewis S. Dabney
Wayne Davis and Ann Merrifield
Ginger and George Elvin
Roger and Judith Feingold
Mr. and Mrs. Lawrence K. Fish
Mrs. Bruni Fletcher-Koch
Chad and Anne Gifford
Richard and Joy Gilbert
Julie and Bayard Henry
Highgale Fund at the Boston Foundation
Debbie and Ted Kelly
Mr. and Mrs. George H. Kidder
Mr. Paul L. King
Mrs. Harvey Chet Krentzman
Mr. and Mrs. R. Willis Leith, Jr.
Anne Lovett and Stephen Woodsum
Kate and Al Merck
The Richard P. and Claire W. Morse Foundation
Mrs. Robert B. Newman
Mrs. Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
Mrs. George R. Rowland
Mr. A. H. Sandwen
Mr. and Mrs. Carl J. Shapiro
Ms. Eileen C. Shapiro and Dr. Reuben Eaves
Mr. and Mrs. Christopher Smallhorn
Mr. and Mrs. Ray Stata
Mr. and Mrs. Daniel Waintrup
Mr. and Mrs. David C. Weinstein
James and Jeanne Westra
Drs. Richard and Judith Wurtman

SPONSORS–$5,000 to $9,999

Anonymous (8)
Amy and David Abrams
Helaine Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Marjorie Arons-Barron and James H. Barron
Mr. and Mrs. Sherwood E. Bain
Doreen and Charles Bilezikian
Brad and Terrie Bloom
Mark G. and Linda Borden
Timothy G. Brown and Frank Rioux
William T. Burgin
Rick and Nonnie Burnes
Mr. Charles Christenson
Loring and Katinka Coleman
Howard and Julia Cox
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Dr. and Mrs. Philip D. Cutter
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Mr. and Mrs. Peter A. Diamond
Charles and JoAnne Dickinson
Nina L. and Eugene B. Doggett
Mr. and Mrs. Robert W. Doran
Mr. Alan Dynner
Mrs. Priscilla Endicott
Pamela D. Everhart
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
David Endicott Gannett
Jane and Jim Garrett
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Mr. and Mrs. Mark Goldweitz
Mr. and Mrs. Wallace K. Graham
Mr. and Mrs. Robert S. Green
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Patricia and Galen Ho

Continued on page 63

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

Die Fledermaus
March 30–April 2

Come join the party as life is seen through the bottom of a champagne glass in this witty and charmingly frivolous comic opera. Conducted by Beatrice Jona Affron. Directed by Kirsten Z. Cairns.

MORE THAN MUSIC DANCE THEATER

8 the fenway, boston | box office: (617) 912-9222 | event line: (617) 912-9240 | www.bostonconservatory.edu

SPONSORS–$5,000 to $9,999 *continued*

Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Charles Hood
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. William W. Hunt
Cerise and Charles Jacobs
Ms. Eunice Johnson and Mr. Vincent Panetta
Mr. and Mrs. C. Bruce Johnstone
Prof. and Mrs. Paul Joskow
Mr. and Mrs. Béla T. Kalman
Mr. and Mrs. Brian Keane
Mr. Cleve L. Killingsworth, Jr.
Mrs. Arthur R. Kravitz
Mr. and Mrs. Peter E. Lacaillade
Mr. and Mrs. W. Loeber Landau
Cynthia and Robert J. Lepofsky
Don and Gini LeSieur
Shari Loessberg and Christopher Smart
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
Dr. Robert and Jane B. Mayer
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Paul M. Montrone
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Robert T. O'Connell
Joseph and Joan Patton
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. E. Lee Perry
Ms. Ann M. Philbin
Mr. and Mrs. Edgar Philbrick
John and Susanne Potts
Mr. and Mrs. William F. Pounds
Mr. and Mrs. Walter Pressey
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mr. and Mrs. Laurence S. Reineman
Donna Riccardi and Douglas Green
Debbie and Alan Rottenberg
The Roxe Foundation, Maureen and Joe Roxe
Mr. Sean C. Rush
Mr. and Mrs. Douglas H. Sears
Ms. Eileen C. Shapiro and Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Gilda and Alfred Slifka
Ira and Jacquie Stepanian
Patricia Hansen Strang
Patricia L. Tambone
Mr. and Mrs. Theodore H. Teplow
Mr. and Mrs. Mark D. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Mrs. Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mr. and Mrs. Reginald H. White
Mrs. John J. Wilson
Lynne and Frank Wisneski

MEMBERS–$2,500 to $4,999

Anonymous (22)
Alli and Bill Achtmeyer
Miss Barbara Adams
Bob and Pam Adams
Mr. James E. Aisner
Harl and Lois Aldrich
Ms. Elizabeth Alexander
Mr. and Mrs. William F. Allen, Jr.
Mrs. Rae D. Anderson
Mr. and Mrs. Stephen H. Anthony
Mr. and Mrs. Laurence Asquith
Diane M. Austin and Aaron J. Nurick
Mr. James C. Ayer
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Christopher Barton
Molly and John Beard
Martin and Kate Begien
Deborah Davis Berman and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Ms. Jennifer I. Bessin
Bob and Karen Bettacchi
Mr. and Mrs. Philip W. Bianchi
Benjamin and Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Barbara and Gary Bowen
Mr. and Mrs. Stephen P. Bradley
Mrs. William C. Brengle
Ms. Sierra Bright
Gertrude S. Brown
Mr. and Mrs. Donald Bruck
Dr. Matthew Budd and Ms. Rosalind Gorin
Jean Fiol Burlingame and Gene Burlingame
Mr. and Mrs. Kevin T. Callaghan
Ms. Martha Corbett

Continued on page 65

arouse your senses

celebrating 10 years of fine Persian cuisine

LALA ROKH

ON BEACON HILL

97 MT. VERNON ST., BEACON HILL
617.720.5511 · LALAROKH.COM
FULL SPIRITS MENU

PRIVATE ROOMS NOW AVAILABLE FOR HOLIDAY PARTIES

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

MEMBERS–$2,500 to $4,999 *continued*

David and Karin Chamberlain
Mr. and Mrs. James M. Clark
Mr. and Mrs. Ronald C. Clark
Barbara and Jim Cleary
Mr. and Mrs. Frederic M. Clifford
Ms. Mary Hart Cogan
Dr. and Mrs. Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Mrs. Aaron H. Cole
Marvin and Ann Collier
Mr. and Mrs. Woolsey S. Conover
Victor Constantiner
Mr. and Mrs. John L. Cooper
Prof. and Mrs. Stephen Crandall
Loretto and Dwight Crane
Joan P. and Ronald C. Curhan
Robert and Sara Danziger
Mr. John M. Deutch
Mr. David L. Driscoll
Mr. Wesley H. Durant, Jr.
Mr. and Mrs. Philip J. Edmundson
Mrs. Caroline Edwards
Dr. and Mrs. Richard H. Egdahl
Mr. and Mrs. William V. Ellis
Mr. and Mrs. Richard S. Emmet
Dorothea and Bradford Endicott
John P. II and Nancy S. Eustis
Ziggy Ezekiel and Suzanne Courtright Ezekiel
Thomas Forest Farb and Stacy Siana Valhouli
Shirley and Richard Fennell
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Richard B. and Nicki Nichols Gamble
Mr. Martin Gantshar and Ms. Marcia Sprague
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Mr. Frank S. Gilligan and Mr. Mario Russo
Ms. Pamela Ormsbee Giroux
Mr. Robert Glauber
Dr. and Mrs. Clifford Gluck
Mrs. Bernice B. Godine
Jordan and Sandy Golding
Mr. and Mrs. Arthur L. Goldstein
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Mr. John Thomas Hailer
Gillian Stuart Hamer-Snyder and Allen Lane Snyder III
Margaret L. Hargrove
Ellen and John Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Mr. Albert A. Holman III
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger Hunt
Mrs. Joanie V. Ingraham
Mr. Herbert R. Jacobs
Mr. Ernest K. Jacquet
Mrs. James H. Jackson
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Peter H. Kamin
Susan B. Kaplan
Mrs. S. Charles Kasdon
Mr. John F. Kelley
Ms. Joan B. Kennedy
Mr. and Mrs. Thomas P. King
Mrs. Mary S. Kingsbery
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Seth A. and Beth S. Klarman
Mr. Mason J. O. Klinck, Sr.
Sue and Harry Kohn
Mr. Meyer Koplow
Jay Frederick Krehbiel
Paula and William Kremer
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. and Mrs. Richard A. Leahy
Mr. Hart Day Leavitt
Mr. and Mrs. David S. Lee
Mr. and Mrs. Alexander M. Levine
Emily Lewis
Christopher and Laura Lindop
Mr. and Mrs. Parker Llewellyn
Keith Lockhart
Mrs. Augustus P. Loring
Mr. Caleb Loring, Jr.
Mr. and Mrs. John MacLeod II
Peter E. and Betsy Ridge Madsen
Hinda and Arthur Marcus
Mr. Paul Marcus
Dr. and Mrs. John D. Matthews
Mr. William F. Meagher, Jr.

Continued on page 67

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID&COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY
232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

MEMBERS–$2,500 to $4,999 *continued*

Ms. Therese Melden
Mrs. Robert G. Millar
Mr. Peter Minichiello
Trudi and Elliot Mishara
Prof. and Mrs. Robert H. Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Anne J. Neilson
Andrew Nichols and Roslyn Daum
Ms. Cornelia G. Nichols
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Geoffrey Nunes
Mr. and Mrs. Gerald F. O'Neil
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Dr. and Mrs. Maurice M. Pechet
Mr. and Mrs. John A. Perkins
Mrs. Mary Perriello
Dr. James Perrin
Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. Daniel A. Phillips and Rev. Diana W. Phillips
Mrs. Richard Phippen
Bennett Aspel, M.D., and Ms. Joyce Plotkin
Ms. Josephine Pomeroy
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mr. and Mrs. Robert Pozen
Mrs. Daphne Brooks Prout
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Robert and Ruth Remis
Dr. and Mrs. George B. Reservitz
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Estate of Robert Rohner
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
William and Kathleen Rousseau
Mr. David Rubin
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Roger and Norma Saunders
Betty and Pieter Schiller
Kira Fournier and Benjamin Schore
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
Ginny and Tom Scott
David and Marie Louise Scudder
Robert E. Scully, M.D.
Mr. and Mrs. Robert G. Scully
Ms. Carol P. Searle
Mrs. Francis P. Sears, Jr.
Maurice and Sarah Segall
The Shane Foundation
Robert G. Segel and Janice L. Sherman
Mr. and Mrs. Malcolm L. Sherman
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Joseph D. Spound
Mrs. George R. Sprague
Mrs. Frederick J. Stare
Anne Steer and Ralph Sheridan
Maximilian and Nancy Steinmann
Fredericka and Howard Stevenson
Mr. Thomas G. Stemberg
Mr. and Mrs. Galen L. Stone
Mr. and Mrs. Henry S. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Richard D. Stone
Mr. and Mrs. Joseph Swiniarski
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Richard K. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Drs. Eugene J. and Hilde H. Tillman
Diana O. Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Leo Wasserman Foundation
Muriel K. Pokross, Trustee
Mr. and Mrs. Arnett Lanse Waters
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
Mr. and Mrs. Donald B. Wilson
Mr. and Mrs. Leslie J. Wilson
Chip and Jean Wood
Mrs. Jane S. Young
Dr. and Mrs. Nicholas T. Zervas
Mr. D. Brooks Zug

NEXT PROGRAM...

Wednesday, March 29, at 7:30
(Open Rehearsal)
Thursday, March 30, at 8
Friday, March 31, at 1:30
Saturday, April 1, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications (March 29 Open Rehearsal), and Harlow Robinson, Northeastern University (March 30 and 31, April 1)

YURI TERMIRKANOV conducting

MUSSORGSKY — Prelude to the opera *Khovanshchina*

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato – Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

JOSHUA BELL

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 89

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Russian conductor Yuri Temirkanov, who last appeared at Symphony Hall with the BSO in January 1994, returns to lead the orchestra in two Russian works. Joshua Bell is soloist in Tchaikovsky's evergreen Violin Concerto, and the program opens with Modest Mussorgsky's atmospheric Prelude to the opera *Khovanshchina*, depicting "Dawn Over the River Moscow." Closing the program is Brahms's autumnal but emotionally wide-ranging Symphony No. 4, the composer's last symphony, written in 1884-85.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, March 26, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ORFF	*Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion
HINDEMITH	*Kammermusik* No. 1 for chamber ensemble
SCHUBERT	String Quintet in C, D.956

Wednesday, March 29, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—March 30, 8-10:05
Friday 'B'—March 31, 1:30-3:35
Saturday 'B'—April 1, 8-10:05

YURI TEMIRKANOV conducting
JOSHUA BELL, violin

MUSSORGSKY	Prelude to *Khovanshchina*
TCHAIKOVSKY	Violin Concerto
BRAHMS	Symphony No. 4

Programs and artists subject to change.

Thursday, April 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—April 6, 8-9:55
Friday 'A'—April 7, 1:30-3:25
Saturday 'A'—April 8, 8-9:55
Tuesday 'C'—April 11, 8-9:55

RAFAEL FRÜHBECK DE BURGOS conducting
GIL SHAHAM, violin

ALL-MOZART PROGRAM	Serenade No. 6 in D, K.239, *Serenata notturna* Violin Concerto No. 5 in A, K.219 Symphony No. 39

Thursday, April 13, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—April 13, 8-9:40
Friday 'B'—April 14, 1:30-3:10
Saturday 'A'—April 15, 8-9:40

RAFAEL FRÜHBECK DE BURGOS conducting
MATTHEW POLENZANI, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	Requiem (*Grande Messe des morts*)

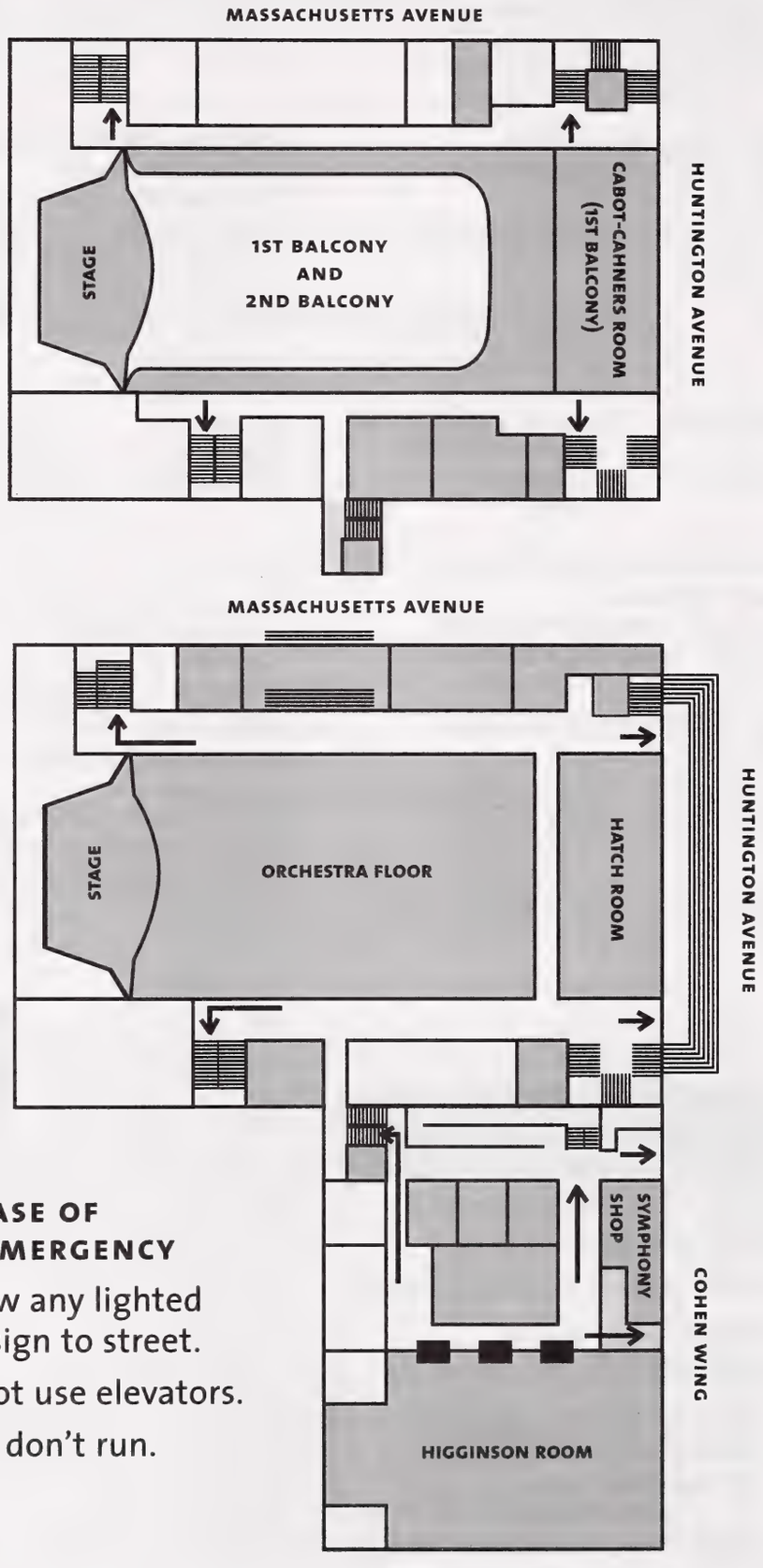
MCC
masculturalcouncil.org

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is

All is One:

Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com

Educational Religious Corporate Municipal Residential

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

CHAMBER TEA V
Friday, March 24, at 2:30

COMMUNITY CONCERT VII
Sunday, March 26, at 3, at the Peabody Essex Museum, Salem
This free concert is generously supported by the State Street Foundation.

BONNIE BEWICK, violin
TATIANA DIMITRIADES, violin
RACHEL FAGERBURG, viola
OWEN YOUNG, cello
BENJAMIN LEVY, double bass
MATTHEW ALLEN, guitar

ROSSINI	Duetto in D for cello and double bass Allegro Andante molto Allegro
LARA (arr. GOLIJOV)	*Se me hiza facil*
LECUONDA (arr. GOLIJOV)	*Tabú*
BRISEÑO (arr. GOLIJOV)	*El Sinaloense*
BACH/TRADITIONAL	*Bach Reels in His Grave*
CARROLL	*Catherine Kelly's—Lake Effect* (Slip Jig and Reel)
TRADITIONAL	*Roslin's Castle* (Air)
CARROLL	*The Ghost—The Hatchlings—The Longbow* (Tune and Jigs)
TRADITIONAL	*Flood on the Holm—The Ashplant—Phil Murphy's—Frank's Reel* (Reels)

Week 19A

Notes on the Program

Gioachino Rossini (1792-1868) wrote the Duetto for cello and double bass in 1824 to fulfill a commission from David Salomons (1797-1873), a wealthy businessman and politician, later Sheriff of Kent, a member of Parliament, and the first Jewish Lord Mayor of London (appointed 1855). The occasion for the commission was a soirée that Salomons had planned at which his friends and acquaintances might

meet Rossini, who was the most famous opera composer of the day. Salomons, an amateur cellist, had also invited the famed Italian double bassist Domenico Dragonetti, and the two probably performed Rossini's piece that evening. The Salomons family kept Rossini's manuscript in the family until 1968, when it was auctioned by Sotheby's. The piece was finally published the following year.

The Duetto is more or less contemporary with Rossini's operas *Semiramide* and *Zelmira*, postdates *The Barber of Seville* by eight or so years, and precedes Rossini's final opera, *William Tell*, by five. Although Rossini "retired" from composing, or at least from the showbiz world of opera, after 1829 (when he was thirty-seven and a wealthy man), he went on to compose many other works for his own pleasure and for various occasions until his death, including, most notably, his *Petite Messe solennelle* for twelve voices, two pianos, and harmonium (1864).

The Duetto is in three movements totaling perhaps thirteen minutes. Although the cello part in the score is predictably the more florid and active, Rossini likely left room for the virtuoso Dragonetti to embellish his own part, just as he expected his singers to do in his operas. Rossini's familiar humor is evident in the first and last movements; in the middle movement lyricism is the chief characteristic of the music.

* * * * *

Se me hiza facil, ***Tabú***, and ***El Sinaloense*** are three Latin American popular songs from the middle of the twentieth century arranged for string quartet (plus guests) by **Osvaldo Golijov** (b.1960). Golijov, who now lives in Newton, Massachusetts, was born into an Eastern European immigrant family in La Plata, Argentina, where in addition to the Western European concert repertoire he was exposed to Eastern European Jewish folk music and the liturgical music of the Temple as well as Argentine popular music. The tango, in particular the sophisticated tangos composed by the great Astor Piazzolla, was an inevitable influence. Golijov's formal training included study of the Western modernist tradition in Argentina, Israel, and finally the United States, where he studied with American composer George Crumb, whose mastery of an eclectic range of musical source materials in a modernist setting clearly resonated with Golijov's broad compositional interests.

Most of Golijov's works derive from creative engagement with identifiable stylistic and cultural models. In addition to Bach, Couperin, Piazzolla, and other specific composers, he has drawn on klezmer in his *The Dreams and Prayers of Isaac the Blind* for string quartet and clarinet; a wide variety of Latin American folk and popular musics in *La Pasion según San Marcos*, and Spanish Gypsy music in the opera *Ainadamar* and in the song cycle *Ayre*.

Golijov's arrangements of songs for the Kronos Quartet are in the same vein, although in most cases, as with the three songs here, the source works are more concrete, even hermetic, in their original forms: that is, they were already self-sufficient songs rather than the relative abstraction of a style. Golijov has worked with Kronos since the early 1990s, when they met at Tanglewood, and the quartet brought his *The Dreams and Prayers* and *YIDDISHBBUK* into their repertoire, later recording both pieces. In accordance with the ensemble's interest in the intersection of new concert repertoire and vernacular music such as rock and folk, Kronos commissioned Golijov for a series of arrangements of various kinds of music from Gypsy songs to Mexican popular standards; the three songs on this program were Mexican popular hits in the 1940s and '50s. *El Sinaloense* ("The Man from Sinaloa"; Sinaloa is a city in Mexico) was written in 1943 by Severiano Briseño (1902-88). *Se me hizo facil* ("It Was Easy for Me"), by the famous Mexican songwriter Agustín

Lara (1896-1970; he wrote "Granada" among other hits), is from 1959. *Tabú* ("Taboo") is by Margarita Lecuona (1910-81).

* * * * *

Completing the program is a sequence of jigs and reels, some of them traditional and some by the Chicago-based fiddler Liz Carroll. A jig is a dance tune in a quick triple-beat pattern; a reel, originating in Scotland, is a fast dance step in a four-beat meter, with frequent virtuosic repetitive patterns. (At one time the terms "jig" and "reel," along with "hornpipe," were used interchangeably.) As with most folk music, these pieces can accommodate virtually any combination of instruments, although a fiddle—just a violin with its hair down—is pretty much required if no penny whistle or bagpipe is to be found. The tune *Bach Reels in his Grave* is arguably the cheekiest of the set, since its episodes alternate a traditional-style reel with sections of the Allegro finale from Bach's Sonata No. 2 in C for solo violin. Liz Carroll's *Catherine Kelly's/Lake Effect* is a pairing of a slip jig (a jig in 9/8 time) and a reel. *Roslin's Castle* is a traditional air, or lyrical melody. *The Ghost/The Hatchlings/The Longbow* is a tune and jigs again by Liz Carroll. *Flood on the Holm/The Ashplant/Phil Murphy's/Frank's Reel* is a medley of traditional reels.

—Robert Kirzinger

Violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987 after graduating from the Curtis Institute of Music, where she studied with David Cerone and Aaron Rosand. Since then she has performed frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she has been a featured soloist with the Boston Pops under John Williams and Keith Lockhart, as well as with the New England Philharmonic and the Cape Ann Symphony. She is on the faculty of the Boston Conservatory, and has also taught at the New England Conservatory Extension Division and the Boston University Tanglewood Institute. Ms. Bewick has made a specialty of teaching students about the art of auditioning and conducts audition seminars around the country.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Heidi Castleman, Eugene Lehner, and Burton Fine, among others. She has appeared as soloist with the Boston Pops

under John Williams and Keith Lockhart, and in 1997 formed the Renard String Quartet with colleagues from the BSO. Before joining the BSO she was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the New England Conservatory Symphony Orchestra and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She also performed with the orchestras of the Opera Company of Boston and the Boston Ballet.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.

Matthew Allen is Associate Professor of Music and Coordinator of Asian Studies at Wheaton College in Norton, Massachusetts. After studying music theory and composition at Haverford College, he performed professionally as a bassist, guitarist, and pianist for several years before beginning graduate work in ethnomusicology. He received his Ph.D. in 1992 from Wesleyan University, where he studied Karnatak vocal music with flutist T. Viswanathan and sang for the South Indian classical dance ensemble of Lakshmi Shanmukham Knight. He is co-author, with T. Viswanathan, of *Music in South India: The Karnatak Concert Tradition and Beyond* (Oxford University Press, 2004), and several articles on South Indian music and dance. He has also written on Cole Porter's abiding fascination with Caribbean music, on the social history of music theory, and contributed the entry on folk guitar for the Harvard Dictionary of Music. His upcoming book project examines the role played by the guitar in the transmission of European musical concepts, and the complex reception of the guitar in Asia, Africa, and the Americas during the colonial period. As a Fulbright Senior Scholar he taught and conducted research in 2002 at University College Cork, Ireland, and he has served on the Executive Board of the Society for Ethnomusicology and the Ethnomusicology Committee of the American Institute of Indian Studies. He has recorded three CDs of Brazilian popular music, jazz, and original compositions with his wife, alto Julie Searles.

BOSTON SYMPHONY ORCHESTRA

125

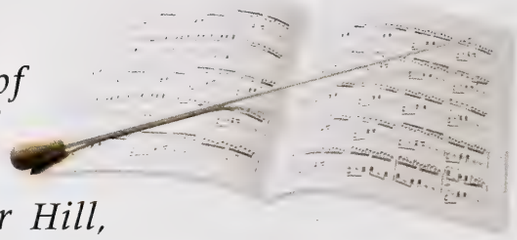
2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP. THE FINAL MOVEMENT IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

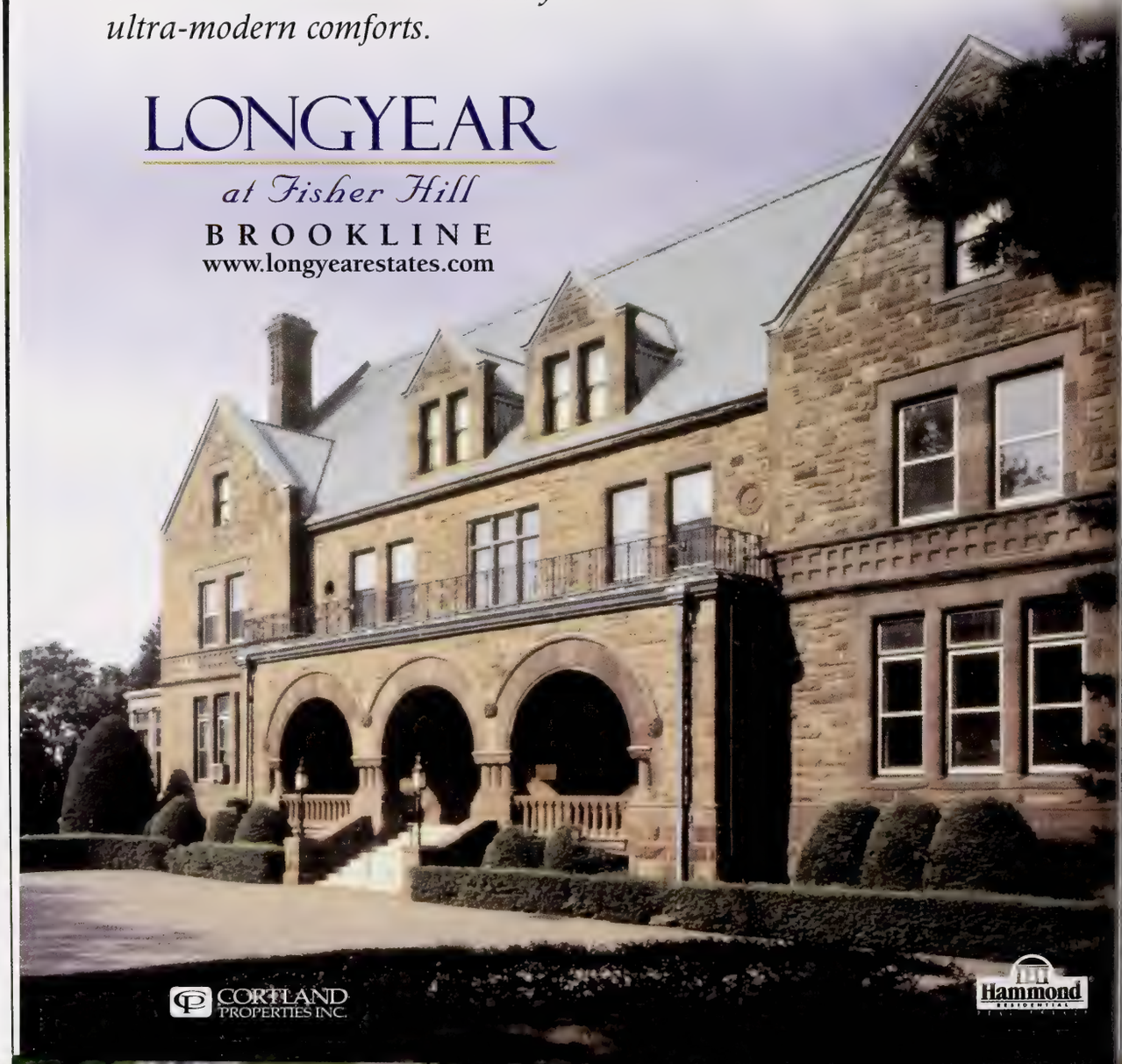
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

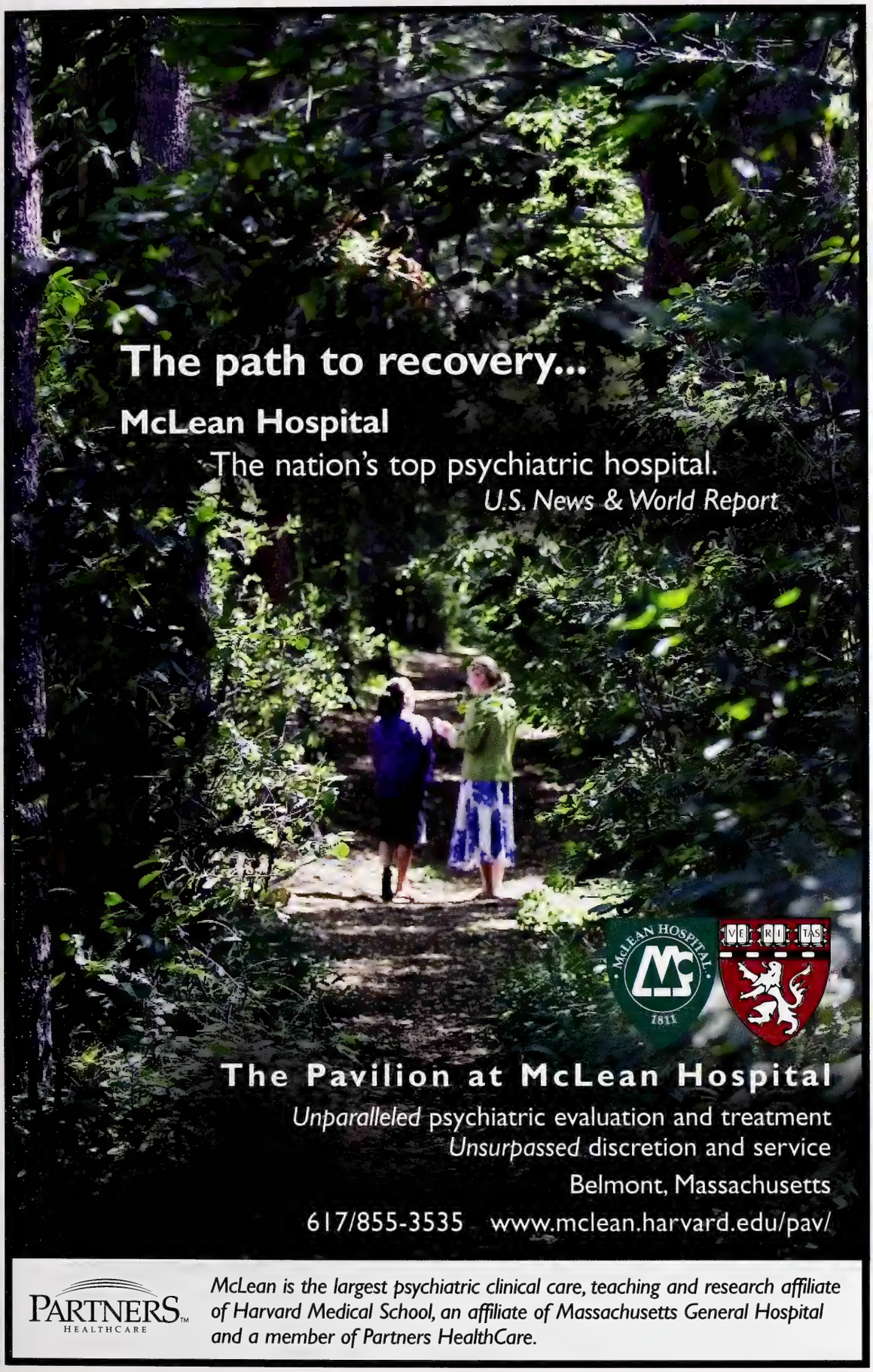
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
McLEAN HOSPITAL
1811
VE RI TAS
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sc

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
A Brief History of Symphony Hall 11
Casts of Character: The Symphony Statues, by Caroline Taylor 15
BSO Music Director James Levine 20
The Boston Symphony Orchestra 22
This Week's Boston Symphony Orchestra Program 25
Notes on the Program 27
Featured Artists 51
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

Program copyright ©2006 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

Celebrating Berlioz: A Special Display at Symphony Hall

No single composer has been more closely identified with the Boston Symphony Orchestra than Hector Berlioz (1803-1869). Championed here in the past half-century particularly by Charles Munch and Seiji Ozawa, Berlioz's music continues to figure prominently in the BSO's programming under James Levine, who led Berlioz's *Le Corsaire* Overture and *Symphonie fantastique* earlier this season and has scheduled *La Damnation de Faust* for 2006-07. This April, guest conductor Rafael Frühbeck de Burgos leads the composer's monumental Requiem. BSO bass trombonist Douglas Yeo, a great admirer of Berlioz who has played trombone, serpent, and ophicleide in Berlioz performances with the BSO and a number of period-instrument orchestras, has an extensive collection of Berlioz memorabilia, books, and facsimile scores. The display cases in the Massachusetts Avenue corridor of Symphony Hall include a selection of items from Mr. Yeo's collection, among them an original letter by Berlioz, commemorative medals struck for the Berlioz centennial in 1903, and photographs of the composer, as well as various facsimile scores that afford insight into Berlioz's compositional process.

Tanglewood 2006

The Boston Symphony Orchestra's 2006 Tanglewood season marks James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28). Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lockhart and John Williams on the podium), a concert by James Taylor, the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season are currently on sale through the BSO's website at www.bso.org or by calling SymphonyCharge at (617) 266-1200 (or 1-888-266-1200 outside the 617 area code). To request a brochure so you can order tickets by mail, or for more information, please call (617) 266-1492.

Elfers Endowed Guest Artist Engagement, March 30 and 31, and April 1, 2006

Joshua Bell's appearances this week are supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Mussorgsky, Tchaikovsky, and Brahms. In the weeks ahead, Elizabeth Seitz of The Boston Conservatory discusses Mozart (April 6-11), Jan Swafford of Tufts University discusses Berlioz's Requiem (April 13-15), and Hugh Macdonald of Washington University in St. Louis discusses Saariaho, Beethoven, and Sibelius (April 19-25).

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BSO Members in Concert

The Walden Chamber Players—including BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Lawrence Wolfe, double bass, Thomas Martin, clarinet, Richard Ranti, bassoon, and Richard Sebring, horn—give a "Concert in the Brickyard" on Friday, March 31, at 7 p.m. at the Massachusetts Academy of Math and Science in Worcester, featuring the U.S. premiere of Ivan Eröd's Piano Quartet, Opus 54, and Brahms's Piano Quartet No. 1 in G minor, Opus 25. For ticket information, visit www.massacademy.org or call (866) 393-2927.

BSO principal flute Elizabeth Rowe, in her Boston concerto debut, and principal harp Ann Hobson Pilot are soloists in Mozart's Concerto for Flute and Harp with the Boston Classical Orchestra led by Steven Lipsitt on Friday, April 21, at 8 p.m. and Sunday, April 23, at 3 p.m. at Boston's Faneuil Hall. Also on the program are J.C. Bach's Symphony in D and Haydn's *Farewell* Symphony. Tickets are $53, $39, and $29, with discounts for seniors, students, and members of the Massachusetts Teachers Association, either at the door or online at www.bostonclassicalorchestra.org. For more information, call (617) 423-3883.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

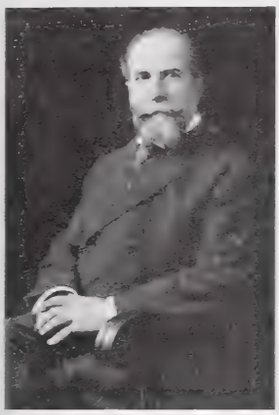
A Wealth of Experience Seeing Families and Businesses Thrive℠

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

Big Band

FRIDAY **MAY 26, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

PROGRAM NOTES at 7:00
with William Thomas McKinley

STOLTZMAN

In this all-American program, BMOP pays tribute to Paul Whiteman and others who brought jazz to the concert hall with the world premiere of a new work by **WILLIAM THOMAS McKINLEY** for clarinetist Richard Stoltzman and the original jazz band version of **GEORGE GERSHWIN**'s *Rhapsody in Blue* with Stephen Drury. Program also features works by **LEONARD BERNSTEIN** and **MILTON BABBITT**

GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through May 24; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 15), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

URBAN RESORT

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

mfa BOSTON

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

Derby and Company

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

Charles Webb

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty-five years.

JAMES LEVINE

Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the

UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Polina Sedukh

*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

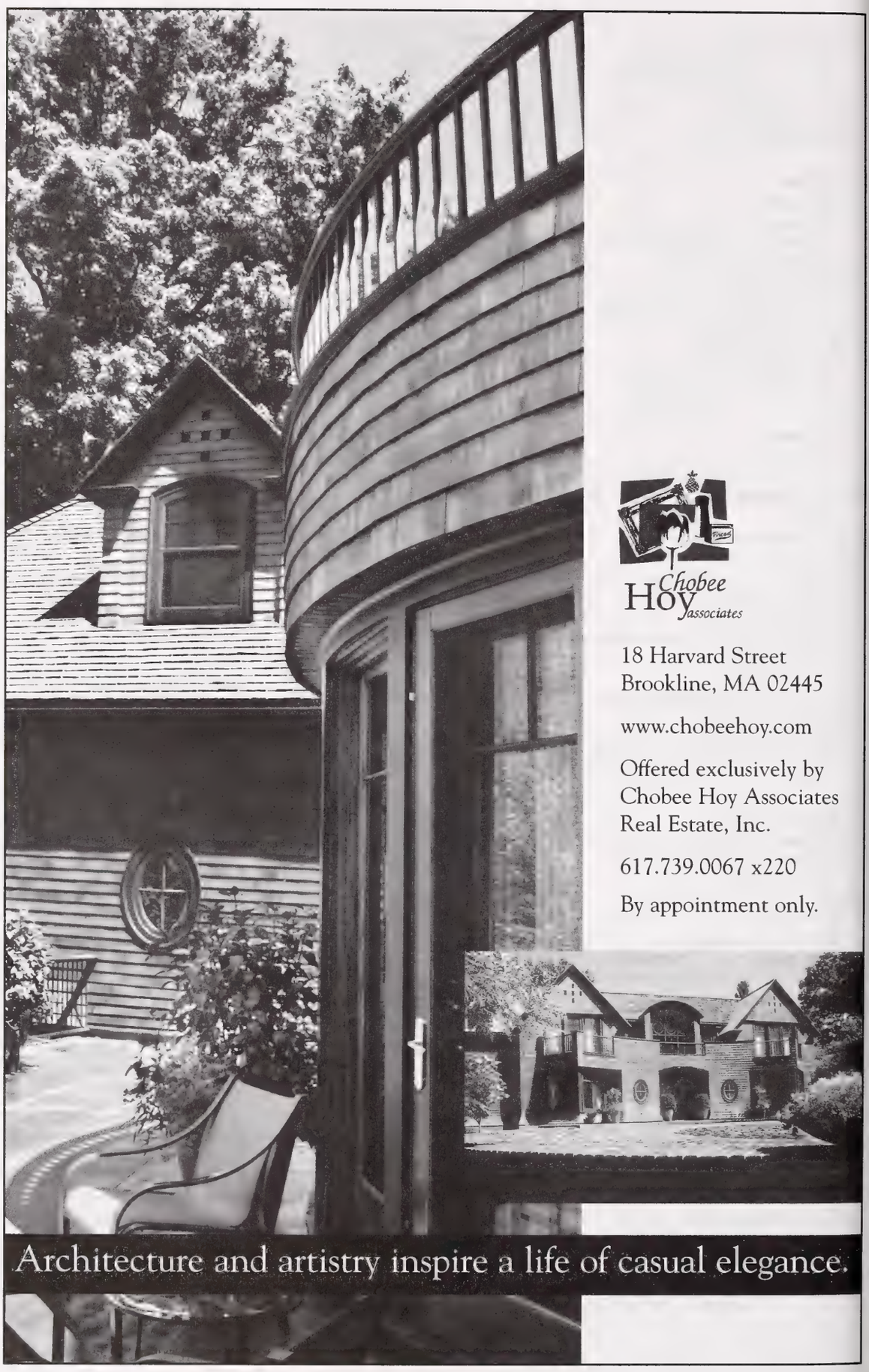
Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick


Chobee
Hoy associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, March 30, at 8
Friday, March 31, at 1:30
Saturday, April 1, at 8

EMMANUEL KRIVINE conducting

MUSSORGSKY — Prelude to the opera *Khovanshchina*

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato – Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

JOSHUA BELL

Joshua Bell's appearances this week are supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers.

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 89

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Please note that conductor Yuri Temirkanov has unfortunately had to cancel his appearances here this week due to illness. We are fortunate that Emmanuel Krivine was available to conduct these concerts at short notice.

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10 and the afternoon concert about 3:30.

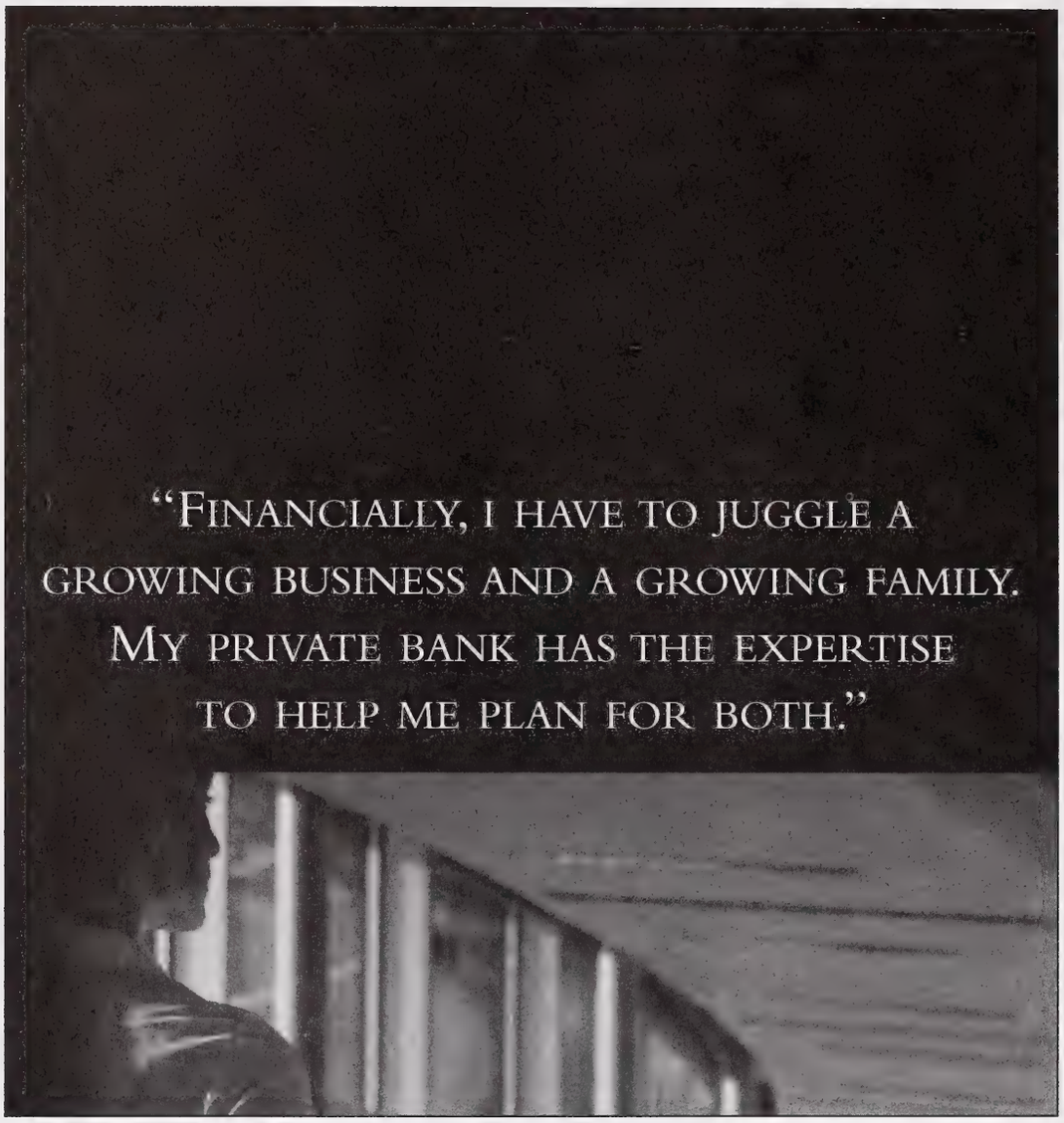
Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

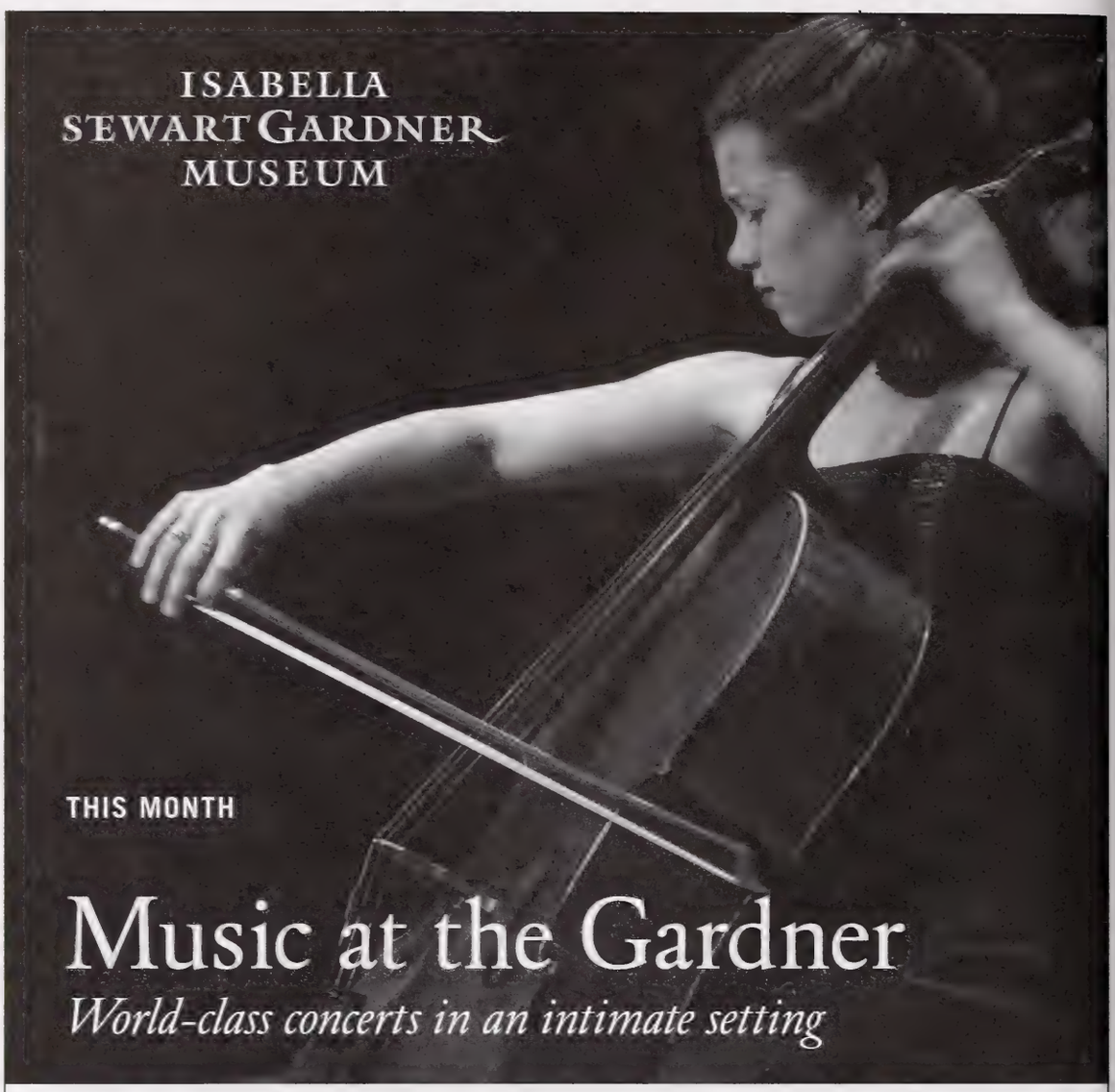
Member of Boston Private Wealth Management Group

Modest Mussorgsky
Prelude to the opera *Khovanshchina*

Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He worked on his opera Khovanshchina *on and off during the last years of his life, from 1872; the Prelude was composed in September 1874. The opera was almost completely drafted in piano score by the time of his death, but only two fragments had been orchestrated. It was put into performable shape by Nikolai Rimsky-Korsakov, whose version was premiered in St. Petersburg on February 21, 1886. For the Paris premiere in 1913, Maurice Ravel and Igor Stravinsky prepared a version of the opera derived from Rimsky's rendering. In 1952, for the Kirov Theater, Dmitri Shostakovich orchestrated the scenes omitted by Rimsky; six years later Shostakovich reorchestrated the remainder of the opera for a film version, his version of the score being published in 1963. Serge Koussevitzky introduced the Prelude (in the "standard" Rimsky version) to Boston Symphony audiences in October 1924, following that with many later performances, at home and out of town, until March 1948. Other BSO performances were led by Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Michael Tilson Thomas, James DePreist, Charles Dutoit (who gave the most recent subscription performances of the Rimsky version in March/April 1988), and Yuri Temirkanov (the most recent Tanglewood performance, in July 1988). More recently, in January 1996, James Conlon led subscription performances of the Prelude in Shostakovich's orchestration, the only time music from that version has been played by the BSO. As scored by Rimsky-Korsakov, the Prelude calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, tam-tam, harp, and strings.*

The greatest musical dramatist of 19th-century Russia died at the age of forty-two, leaving almost as many major works unfinished as finished. Both his early death and the body of projected operas that remained drafts or torsos resulted from his extremely unstable life, largely the result of an addiction to the bottle. Yet Mussorgsky was without a doubt one of the most original composers of his age, and certainly the greatest in setting to music the Russian language, whether in songs or opera. Though he had a lyrical strain that shines in all his music, his most characteristic work is in the naturalistic vein, capturing the rhythms and the natural melody of spoken Russian in his settings. This was regarded by many musicians at the time as "unmusical"; Tchaikovsky, for example, viewed Mussorgsky's music as little more than amateurish. Yet his songs and operas, more than any vocal works by any Russian composer, have taught later Russian musicians how to approach their own language in music (much as Henry Purcell's work taught Benjamin Britten a great deal about setting English texts).

Of Mussorgsky's large works, only *Boris Godunov* was completed and performed in his lifetime—and that work was heard in two different versions. Of his earlier operas, *Salammbô*, based on Flaubert, remained an early fragment, and *The Marriage*, after Gogol, was finished only through its first act. The two major operas of his later years were a serious opera on a historical theme, *Khovanshchina*, and a lyric comedy, *Sorochintsky Fair*. He worked on both of them, more or less simultaneously in alternation, from the early 1870s until he entered his final decline at the end of 1880. During the last month of the composer's life, when he was confined to a hospital, with occasional bouts of delirium and a paralysis taking over his respiratory system, his friends—including Borodin and Rimsky-Korsakov—visited him daily. When they arrived on March 28, 1881, they were informed that Modest Petrovich had died at 5 a.m. Vladimir Stasov,



April 2, 1:30pm
Chamber Music Society
of Lincoln Center
All-Mozart Program

April 9, 1:30pm
Borromeo String Quartet
The Complete String Quartets of Arnold Schoenberg, Part IV

April 16, 1:30pm
Young Artists Showcase
Efe Baltacigil, cello
Ahmet Adnan Saygun, Benjamin Boyle, and Chopin

Sundays, April 23–May 7, 1:30pm
Artist Diploma Series
Showcasing exceptional young musicians from New England Conservatory

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

the writer who had been much involved with the work of all the nationalist Russian composers, later recalled:

> In the first moments following his death, N.A. Rimsky-Korsakov declared to all the rest of his comrades that he would prepare for publication all of Mussorgsky's compositions which still remained unpublished, and that he would put *Khovanshchina* in order, finish it, and orchestrate it.

At that time *Khovanshchina* was almost fully composed in piano score, except for the finale. Rimsky finished and orchestrated the score, bringing it to performance for the first time in 1886. (Most modern performances of *Khovanshchina*, though, including the current Metropolitan Opera production, use the 1958 orchestration by Dmitri Shostakovich, who returned to the composer's piano-vocal score with the aim of being more faithful to the peculiarities of Mussorgsky's style, which Rimsky always tended to smooth over.)

The title of the opera, a mouthful for any non-speaker of Russian, is virtually untranslatable. The story is set in the late seventeenth century, when the leader of the military police, or *Streltsy*, is one Prince Ivan Khovansky, who is determined to get the Tsar's throne for his son Andrei, wresting it from the three co-regents, Ivan, Peter, and Sophia. When he hears of this, Peter derisively labels the plan *Khovanshchina*—something like "Khovansky-ism." Perhaps the easiest way to express it in English (taking a stylistic cue from the titles of Robert Ludlum thrillers) would be "The Khovansky Plot."

The notebook that contains Mussorgsky's piano score for the entire first act of *Khovanshchina* begins with the opera's Prelude. It is dated "2 September 74 in Petrograd." Unlike many operatic preludes of the nineteenth century, this one does not summarize the plot or principal characters of the opera. Sometimes known as "Dawn on the River Moskva," it is a genre painting pure and simple, imbued with the spirit of folk song, elaborated progressively as if from singer to singer.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Life is short. Play.....

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care® Centers of America

Life Care at Home

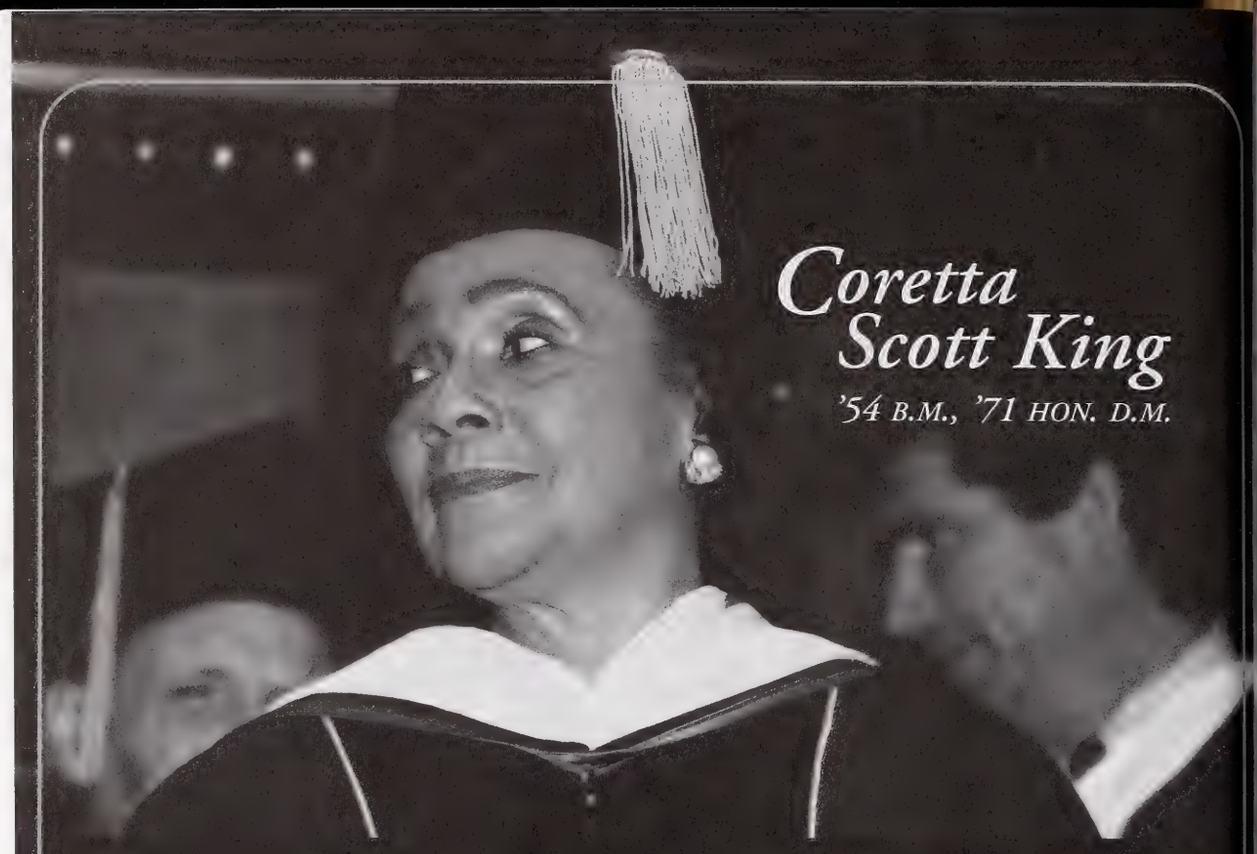
Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) Boston first heard the Tchaikovsky concerto in full when Brodsky played it at the Tremont Theatre on January 13, 1893, Walter Damrosch conducting the New York Symphony Orchestra. It entered the repertory of the Boston Symphony on December 1 and 2 that year when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's first complete performances occurred on January 26 and 27, 1900, when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. Petschnikoff also played it later with Karl Muck on the podium, and the violinists who have since performed it with the orchestra include Karl Barleben (Gericke) Mischa Elman (Max Fiedler and Paul Paray), Fritz Kreisler (Fiedler and Muck), Kathleen Parlow (Fiedler), Anton Witek (Muck), Mishel Piastro (Pierre Monteux), Richard Burgin (Monteux and Serge Koussevitzky), Ferenc Vecsey and Efrem Zimbalist (both with Monteux), Carmela Ippolito (Koussevitzky), Toscha Seidel (Burgin), Ruth Posselt, Erica Morini, and Jascha Heifetz (all with Koussevitzky), Michèle Auclair (Charles Munch), Anshel Brusilow (Ernest Ansermet), Nathan Milstein, Zino Francescatti, Isaac Stern, and Henryk Szeryng (all with Munch), Itzhak Perlman and Pinchas Zukerman (both with Erich Leinsdorf), Joseph Silverstein (William Steinberg, Michael Tilson Thomas, Seiji Ozawa, Kurt Masur), and, with Seiji Ozawa conducting, Boris Belkin, Isaac Stern, Viktoria Mullova, Midori, Gidon Kremer, Itzhak Perlman, Akiko Suwanai, and (playing just the first movement) Joseph Lin and Daishin Kashimoto. Other BSO performances have featured Anne-Sophie Mutter (with André Previn), Joshua Bell (David Wroe and James Conlon), Sarah Chang (John Nelson), Cho-Liang Lin (Kent Nagano), Gil Shaham (Neeme Järvi), and Midori again (the most recent Tanglewood performance, with Kurt Masur, on July 26, 2004). Joshua Bell's performances with James Conlon in January 1996 were the most recent subscription series (Bell and Conlon subsequently collaborating again for a 2003 Tanglewood performance with the TMC Orchestra as part of that summer's Leonard Bernstein Memorial Concert), though Itzhak Perlman played a single Ozawa-led subscription performance in December 1999 prior to Carnegie Hall performances with Ozawa that same month. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown de-



Coretta Scott King

'54 B.M., '71 HON. D.M.

New England Conservatory mourns the loss of our esteemed alumna, and celebrates the creation of the **Coretta Scott King Scholarship** at NEC, with this special concert:

NEC Concert Choir and Chamber Singers
Brahms Requiem and other works
Monday, April 24, 2006, 8pm
NEC's Jordan Hall · free

To make a contribution to NEC's Coretta Scott King Scholarship, please contact Jennifer Hill at 617-585-1169 or by email at Jennifer.Hill@newenglandconservatory.edu

NEW ENGLAND CONSERVATORY

290 Huntington Ave. at Gainsborough St.
Boston MA 02115
NEC Concert Line: 617-585-1122
www.newenglandconservatory.edu/concerts

In Photo: Coretta Scott King receives NEC's Outstanding Alumni Award in 2004.

www.newenglandconservatory.edu

votes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID&COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

The British School of Boston

BRITISH SCHOOL OF BOSTON
2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Yosif Kotek and Tchaikovsky in 1877

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

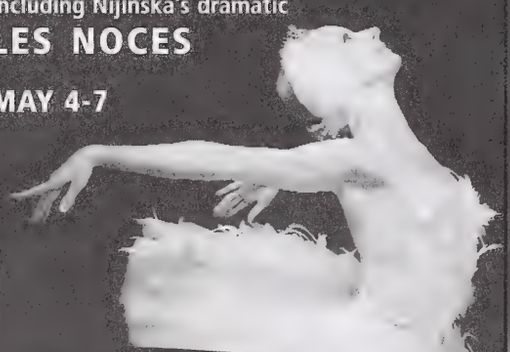
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE
SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

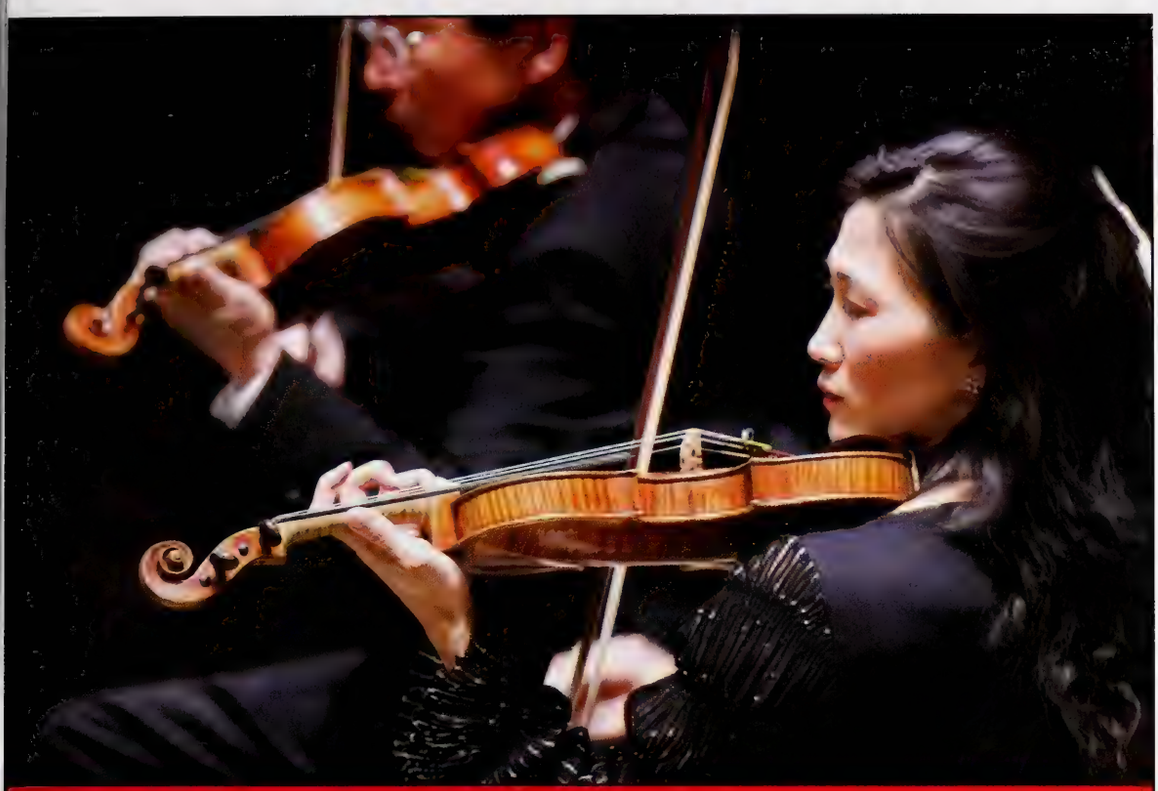
All photos by John Deane

2005-06 Season funded in part by

WCVB-TV Boston
Television Partner

Delta
delta.com
is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS



The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com

EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue.... The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

The first movement starts with a simple, graceful melody in the violins—a melody that will not return. (This is a trick that Tchaikovsky famously employed in the First Piano Concerto, too.) Here we might even anticipate a quasi-classical piece like the *Rococo* Variations, but soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of the exposition is not only a joy to contemplate for sheer melodic invention but also a marvel of continuing development, as tiny figures from one melody crop up, subtly varied, in the next. The Andante is an extended song (its heading "*Canzonetta*" is significant). During the months away from Russia, Tchaikovsky had written endlessly in his letters of his nostalgia, of his longing to be home again. He poured all of the yearning into the melancholy of this ardent movement. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this openhearted singing quality that wins all hearts.

—Steven Ledbetter

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

Woodstock Corporation
Investment Counsel
Est. 1929

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

BSOWEEK20022420006MA1024SK

Chestnut Hill, Massachusetts

70 SUFFOLK ROAD

One of the premier properties in the Boston area, this home provides an unspoiled pastoral environment on 3.5 extraordinarily private acres in the heart of historic Chestnut Hill. The 8000+ sq. ft brick Georgian Revival residence, situated in a most desirable neighborhood, was designed by the firm of Coolidge, Shepley, Bulfinch, and Abbott, and was built in 1928. It radiates a solid, historical presence with its ten-foot-six-inch ceiling height, large, beautifully proportioned rooms, enormous windows and intricately carved fireplace mantels. The residence is screened from the street by a stand of spruce and deciduous trees, and is adjacent to over 60 acres of conservation land and Hammond Pond. The back of the property is a naturalist's delight including a serene pond and woods that connect by trails to the conservation land. The property also has a squash court and a three-car garage. ***Price Upon Request***

Terrence Maitland 617-357-8949
tmaitland@landvest.com

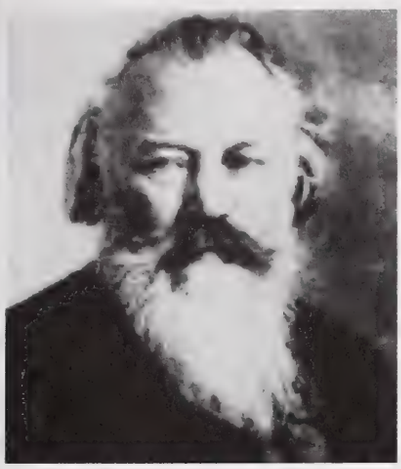
www.landvest.com

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The first mention of Brahms's Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but he cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink, Marek Janowski, Zdenek Macal, Itzhak Perlman, Daniele Gatti, Christoph von Dohnányi (the most recent subscription performances, in January 2004), and James Levine (the most recent Tanglewood performance, on July 21, 2005). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you...tell me what you think of it?...Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

The famous picture of Brahms playing his G minor Rhapsody, painted by his friend, the artist Willy von Beckerath, from memory

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major "Allegro giocoso" that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall....[The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything...tumbles

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy
at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one... who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly... down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then.... Now it's here.... Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music —his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose book include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

More . . .

Places to read about Mussorgsky include David Brown's *Musorgsky: His Life and Works* in the Master Musicians series (Oxford University Press), Gerald Abraham's entry in The New Grove Dictionary of Music and Musicians (1980), Robert William Oldani's essay in the revised New Grove (2001), and Richard Taruskin's *Musorgsky: Eight Essays and an Epilogue* (Princeton University paperback). Older but still useful sources, both currently out of print, include M.D. Calvocoressi's *Modest Mussorgsky*, and *The Mussorgsky Reader: A Life of Modeste Petrovich Mussorgsky in Letters and Documents*, edited and translated by Jay Leyda and Sergei Bertensson. Relatively recent research is represented by *Musorgsky: In Memoriam 1881-1981*, edited by Malcolm Hamrick Brown, and *Musorgsky's Days and Works: A Biography in Documents*, edited by Alexandra Orlova (both UMI Research Press).

Choices for a recording of the *Khovanshchina* Prelude include Yuri Temirkanov's with the Royal Philharmonic Orchestra (RCA, with *Pictures at an Exhibition* and, with baritone Sergei Leiferkus, Mussorgsky's *Songs and Dances of Death*), as well as those by Claudio Abbado with the Berlin Philharmonic (Sony Classical), Valery Gergiev with the Vienna Philharmonic (Philips), Mikhail Pletnev with the Russian National Orchestra (Deutsche Grammophon), Georg Solti with the London Symphony Orchestra (London/Decca), and George Szell with the Cleveland Orchestra (Sony Classical).

David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the Violin Concerto is discussed primarily in Volume II ("The Crisis Years: 1874-1878"). Brown also wrote the article on Tchaikovsky for The New Grove Dictionary of Music and Musicians (1980). The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA

617.965.4600

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Anthony Holden's *Tchaikovsky* is a single-volume biography that gives ample space to the theory, debated in recent decades but now largely discounted, that Tchaikovsky did not die of cholera but committed suicide for reasons having to do with his homosexuality (Bantam Press). Alexander Poznansky's *Tchaikovsky's Last Days: A Documentary Study* also takes a close look at this question (Oxford). Other useful books include *Tchaikovsky: A Self-Portrait* by Aleksandra Orlova, which draws upon the composer's letters, diaries, and other writings (Oxford); *The Life and Letters of Tchaikovsky* by the composer's brother Modest as translated by Rosa Newmarch (Vienna House paperback), and *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography*, annotated by Percy M. Young and translated by Galina von Meck, the granddaughter of Tchaikovsky's patron Nadezhda von Meck (Stein and Day). Valuable if you can find it is *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print).

Joshua Bell has made two recordings of the Tchaikovsky Violin Concerto: a very recent one, live, with the Berlin Philharmonic led by Michael Tilson Thomas (Sony Classical) and a much older one with the Cleveland Orchestra led by Vladimir Ashkenazy (London/Decca). Conductor Emmanuel Krivine has recorded the concerto with violinist Vadim Repin and the London Symphony Orchestra (Erato). The Boston Symphony Orchestra recorded the concerto in 1953 with Nathan Milstein under Charles Munch (RCA), in 1959 with Henryk Szeryng under Munch (RCA), in 1967 with Itzhak Perlman under Erich Leinsdorf (RCA), and in 1985 with Viktoria Mullova under Seiji Ozawa (Philips). Among countless other recordings of varying vintage are those featuring Jascha Heifetz with Fritz Reiner and the Chicago Symphony (RCA), Midori with Claudio Abbado and the Berlin Philharmonic (Sony Classical), David Oistrakh with Franz Konwitschny and the Dresden Staatskapelle (Deutsche Grammophon "Originals"), Itzhak Perlman with Zubin Mehta and the Israel Philharmonic (EMI), Anne-Sophie Mutter with André Previn and the Vienna Philharmonic (Deutsche Grammophon), Isaac Stern with Eugene Ormandy and the Philadelphia Orchesatra (Sony Classical), and Maxim Vengerov with Claudio Abbado and the Berlin Philharmonic (Teldec).

Important recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback), Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback), *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). The Brahms entry in the revised (2001) New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the four symphonies are among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra has recorded the four Brahms symphonies under the direction of Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir

Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great? with Rob Kapilow and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet and Luciana Souza
Brazilian Duo
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra with Kurt Masur conductor **and Sergey Khachatryan** violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik
Crossing the Divide
Mar 25 | Sat | 2pm
Tsai Performance Center

*co-presented with **The Wang Center for the Performing Arts**

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin **and Nikolai Lugansky** piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin **and Pinchas Zukerman** violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

compact disc with Koussevitzky's 1945 Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). BSO Music Director James Levine has recorded the four Brahms symphonies twice: in 1975-76 with the Chicago Symphony Orchestra (RCA) and "live" with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Among single issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon "Originals") and Carlo Maria Giulini's with the Chicago Symphony Orchestra (EMI "Great Recordings of the Century," in much better sound there than in the older, inferior remastering in EMI's budget-priced box of selected Giulini/Chicago Symphony recordings). Other noteworthy cycles of all four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec); Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc); Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). The young British conductor Daniel Harding's pairing of Brahms's Third and Fourth symphonies with Die Deutscher Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style—including antiphonal seating of the first and second violins—and clear textures (Virgin Classics). For those interested enough in historic issues to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (on Music & Arts or Tahra) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). The preferred Toscanini account of the Brahms Fourth is the NBC Symphony broadcast of November 27, 1948, to be found in the excellent, budget-priced "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists), though his 1951 NBC Symphony studio recording (RCA) and his 1952 broadcast with the Philharmonia Orchestra (Testament) remain of interest as well. The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra of Amsterdam (Naxos Historical) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (EMI, but hard to find) will be important to anyone interested in the recorded history and performance practice of these works; Mengelberg's recording of the Brahms Fourth dates from 1938, as does Weingartner's, which is with the London Symphony Orchestra. Also of great historic significance are the recordings of the Brahms Second and Fourth symphonies (from 1931 and 1929, respectively) with Max Fiedler—who was conductor of the BSO from 1908 to 1912—leading the Berlin Philharmonic (in a two-disc set also including Fiedler's 1931 Berlin Philharmonic recording of the *Academic Festival* Overture, on the British CD label Beulah).

—Marc Mandel

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

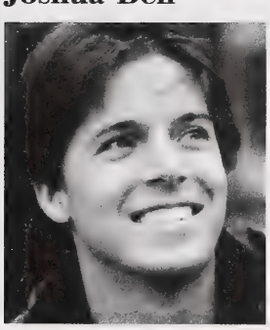
M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Emmanuel Krivine

Of Russian and Polish descent, Emmanuel Krivine showed his great interest in both organ and symphonic music at a very young age. He started his musical career as a violinist, winning the Prix du Conservatoire de Paris at the age of sixteen and earning many other prestigious awards as a student of Henryk Szeryng and Yehudi Menuhin while at the Chapelle Musicale Reine Elizabeth. A 1965 meeting with Karl Böhm in Salzburg brought about Mr. Krivine's decision to trade in his bow for a baton. From 1976 to 1983 he was the permanent guest director of the Orchestre Philharmonique de Radio France; from 1987 to 2000 he served as music director of the Orchestre National de Lyon. He was for seven years music director of l'Orchestre Français des Jeunes, then assumed that position again from 2001 to 2004. Emmanuel Krivine has led concerts and toured with many orchestras, including the Berlin Philharmonic, the London Symphony Orchestra, the Amsterdam Concertgebouw, the Orchestre National de France, the Chamber Orchestra of Europe, the NHK Tokyo, the Yomiuri Symphony Orchestra, the Boston Symphony, the Montreal Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Sydney and Melbourne symphony orchestras in Australia, and the Orchestre Philharmonique du Luxembourg, of which he is principal guest conductor. During the 2005-06 season, Emmanuel Krivine appears with many of the aforementioned orchestras and also collaborates with the Dresden Staatskapelle, the London Philharmonic, the Bamberger Symphoniker, the Atlanta Symphony, the Junge Deutsche Philharmonie, the Orchestre de l'Opéra de Lyon, and the Orchestre National de Montpellier. In 2003-04 Mr. Krivine became the principal guest conductor of a new orchestra, La Chambre Philharmonique. Its founders, a group of musicians from all corners of Europe, have dedicated themselves to researching and interpreting the repertoire of the Classical and Romantic periods up to the present day, using instruments adapted to both the composition and period at hand. They gave their first concert in 2004 during the Folle Journée de Nantes, and this season present Gluck's *Orfeo* and tour France and Spain with programs of music by Schoenberg, Wagner, and Strauss. Summer 2006 brings a tour of French festivals with Elfriede Höbarth and Andreas Staier, and November 2006 the release of their first recording, Mozart's C minor Mass, on the Naïve label. Emmanuel Krivine has appeared with the Boston Symphony Orchestra on three previous occasions: in October 1999, making his BSO leading music of Blacher, Prokofiev, and Ravel; at Tanglewood in August 2002, leading music of Dukas, Ravel, and Rimsky-Korsakov; and in October/November 2003, leading an all-Berlioz program including the *Symphonie fantastique* and *Harold in Italy*.

Joshua Bell



For more than two decades, the Grammy-winning violinist Joshua Bell has been captivating audiences worldwide. Mr. Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. Now in his thirties, he has performed with the world's leading symphony orchestras and conductors and recorded thirty albums, most recently the soundtrack of *Dreamer: Inspired By A True Story*. Named *Billboard*'s "2004 Classical Artist of the Year" and recently inducted into the Hollywood Bowl Hall of Fame, he opened the current season with the release of his new Sony Classical live recording of the Tchaikovsky Violin Concerto. Raised in Bloomington, Indiana, Joshua Bell was an avid computer game player and a competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher, Josef Gingold. Highlights of Mr. Bell's 2005-06 season include concerts with the New York Philharmonic, the Orchestra of St. Luke's, and the Boston, Chicago, and San Francisco symphonies; a national recital tour with pianist Jeremy Denk, and performances with the Saint Paul

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

Chamber Orchestra as guest soloist/leader. International highlights include a tour of China with Sir Roger Norrington and the Rundfunksinfonieorchester Stuttgart, a tour of Israel with Herbert Blomstedt and the Israel Philharmonic, a European recital tour with pianist Zoltán Kocsis, and performances at London's Wigmore Hall. Mr. Bell has collaborated with such artists as Pamela Frank, Steven Isserlis, and Edgar Meyer, and with such non-classical artists as Josh Groban, Branford Marsalis, Kristin Chenoweth, and James Taylor. Before joining Sony Classical in 1996, he recorded much of the classical violin repertoire for London/Decca. His chart-topping "Romance of the Violin," coupled with repertoire from PBS's "Live from Lincoln Center: Joshua Bell at the Penthouse," was released as a DualDisc. His recording of Nicolas Maw's Violin Concerto earned both a Grammy Award and a Mercury Music Prize, and his recording of the Sibelius and Goldmark concertos captured the Echo Klassik Award for Best Concerto Recording. Mr. Bell also received Grammy nominations for "Gershwin Fantasy," featuring John Williams as conductor and pianist, and for the bluegrass-inspired "Short Trip Home." Mr. Bell was responsible for all violin sound for the film *The Red Violin*, John Corigliano's score of which won the Oscar for Best Original Score. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award just two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. As Adjunct Professor at the Massachusetts Institute of Technology Media Lab, he helped to develop new high-tech instruments and toys. He also serves on the Artist Committee of the Kennedy Center Honors. He plays the 1713 Gibson ex Huberman Stradivarius. His website is www.joshuabell.com. Joshua Bell made his Boston Symphony Orchestra debut in July 1989 at Tanglewood, and his BSO subscription series debut in January 1994. This week brings his first subscription appearances since March 2001; his most recent performance with the orchestra was in July 2005 at Tanglewood. In August 2003 he was soloist with the Tanglewood Music Center Orchestra in its annual Leonard Bernstein Memorial Concert.

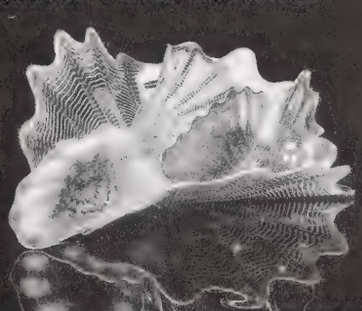
Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

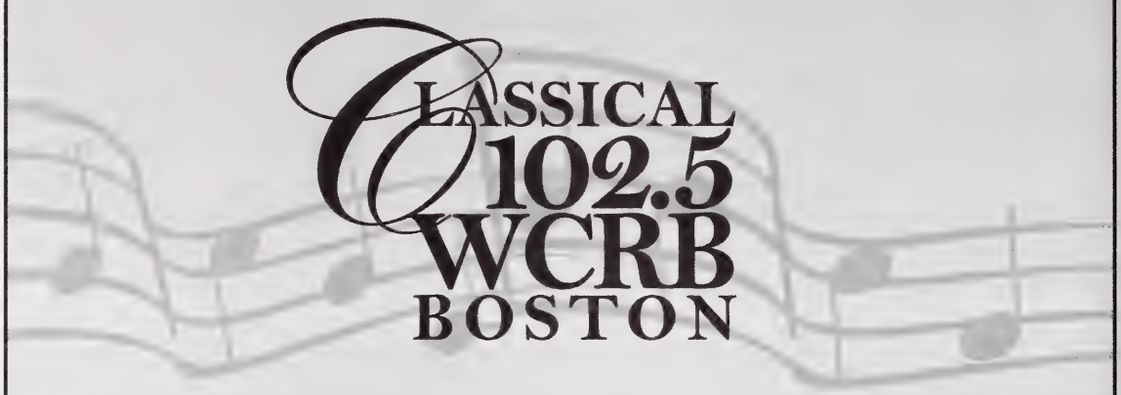


HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops



Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
Chairman, President, and CEO

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

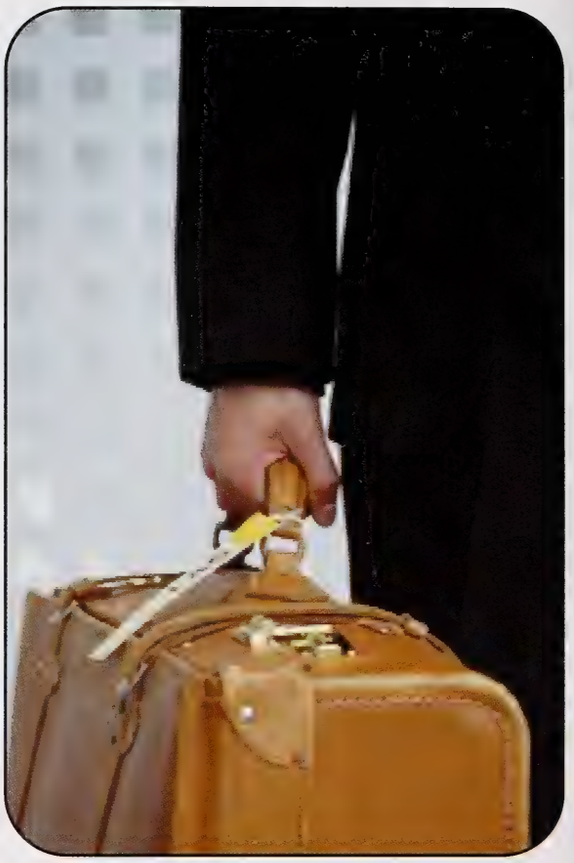
DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.



Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

WF

Investment Management and
Fiduciary Services since 1838

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

BSO Consolidated Corporate Fund

The support provided by members of the BSO's Consolidated Corporate Fund enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2004 and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

GOLD BATON–$100,000 to $499,999

Suffolk Construction Company, Inc.
John F. Fish

SILVER BATON–$50,000 to $99,999

Accenture
William D. Green

Bank of America
Anne M. Finucane

State Street Corporation
Alan Greene
George A. Russell, Jr.

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Aon Corporation
Kevin A. White

Blue Cross Blue Shield of Massachusetts
Cleve L. Killingsworth, Jr.

Citizens Financial Group
Lawrence K. Fish

Dick and Ann Marie Connolly

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Fisher Scientific International Inc.
Paul M. Montrone

Goodwin Procter LLP
Regina M. Pisa

Hewitt Associates
Jim Wolf

John Hancock Financial Services
John D. DesPrez III

Liberty Mutual Group
Edmund F. Kelly

Merrill/Daniels
Ian Levine

Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

ML Strategies, LLC
Stephen P. Tocco

Continued on page 61

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org

All WestBridge services are private pay and strictly confidential.

We offer the best price for the jewelry you are ready to sell.

GoodByeJewelry!

maxenelieberman
617.357.8500
max@maxlieb.com

Featuring suits, sports jackets, and made-to-measure fabrics from Oxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

CONDUCTOR'S CIRCLE–$25,000 to $49,999 *(continued)*

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke

Au Bon Pain

Beacon Capital Partners

Bingham McCutchen LLP

Boston Capital Corporation
John P. Manning
Richard J. DeAgazio

Boston Private Bank & Trust Company
Mark D. Thompson

Chief Executives Organization, Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Barbara and Jim Cleary

Clough Capital Partners, LP
Charles I. Clough, Jr.

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Connell Limited Partnership
Francis A. Doyle

Eaton Vance Corp.
Alan R. Dynner, Esq.

Ernst & Young LLP
Daniel G. Kaye

Four Seasons Hotel Boston
Peter O'Colmain

The Gillette Company
Cathleen Chizauskas

Goldman, Sachs & Co.

Gourmet Caterers, Inc.
Robert Wiggins

Granite Telecommunications
Robert T. Hale, Jr.

Herald Media, Inc.
Patrick J. Purcell

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Hill, Holliday Advertising
Jack Connors, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Intercontinental Real Estate Corporation
Peter Palandjian

Keane, Inc.
Brian T. Keane

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad

LPL Financial Services
Mark S. Casady

Marsh
John C. Smith

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

NSTAR
Thomas J. May

New England Development
Stephen R. Karp
Steven S. Fischman

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Nortel
Anthony Cioffi

PricewaterhouseCoopers LLP
Michael J. Costello

Putnam Investments
Charles E. Haldeman

Savings Bank Life Insurance
Robert K. Sheridan

Standard & Poor's
Robert L. Paglia

Thomas G. Stemberg

The Stop & Shop Supermarket Company, Inc.
Marc Smith

Continued on page 63

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

New England String Ensemble
FEDERICO CORTESE, MUSIC DIRECTOR

Season Finale

Friday, April 1, 2006 7:30pm
Rogers Center, Merrimack College
North Andover

Sunday, April 2, 2006 3:00pm
Jordan Hall, NEC
Boston

Arcangelo Corelli	Concerto grosso in F major, op.6, no. 2
Michael Tippett	Fantasia Concertante on a Theme of Corelli
Wolfgang Amadeus Mozart	Divertimento in Bb
Piotr Ilyich Tchaikovsky	Serenade in C

"Federico Cortese was on top of every element of a wide-ranging programme."
—Richard Dyer
Boston Globe

781-224-1117 www.newenglandstringensemble.org

CONCERTMASTER–$15,000 to $24,999 *(continued)*

The Studley Press, Inc.
Suzanne K. Salinetti

Verizon
Donna C. Cupelo

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

PRINCIPAL PLAYER–$10,000 to $14,999

The Abbey Group
David Epstein
Robert Epstein

Agencourt Bioscience Corporation
R. Brian McKernan

Arnold Worldwide
Francis J. Kelly III

Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

Boston Acoustics, Inc.
Andrew Kotsatos

The Boston Consulting Group
Grant Freeland

Boston Properties, Inc.
Edward H. Linde

Boston Scientific Corporation
Lawrence C. Best

Chubb Group of Insurance Companies
John H. Gillespie

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Exel Holdings, Inc.
Paul M. Verrochi

George H. Dean Co.
Kenneth Michaud

Global Companies LLC
Alfred Slifka

Goulston & Storrs
Alan W. Rottenberg, Esq.

Grand Circle Corporation
Alan E. Lewis

Greater Media, Inc.
Peter H. Smyth

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

Investors Bank & Trust Company
Michael F. Rogers

KPMG LLP
Anthony LaCava

Loomis, Sayles & Company, LP
Robert J. Blanding

Medical Information Technology, Inc.
A. Neil Pappalardo

New Balance Athletic Shoe, Inc.
James S. Davis

Perry Capital, LLC
Paul A. Leff

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

Sametz Blackstone Associates
Roger Sametz

Sovereign Bank
John P. Hamill

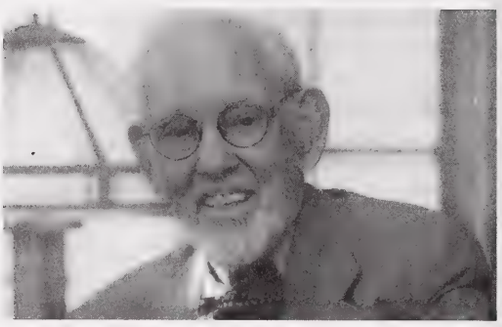
TA Associates Realty
Michael A. Ruane

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Watts Water Technologies
Patrick S. O'Keefe

Continued on page 65

arouse your senses
celebrating 10 years of fine Persian cuisine
LALA ROKH
ON BEACON HILL
97 MT. VERNON ST., BEACON HILL
617.720.5511 • LALAROKH.COM
FULL SPIRITS MENU
PRIVATE ROOMS NOW AVAILABLE FOR HOLIDAY PARTIES

THE CAMBRIDGE HOMES
A Not-for-Profit Tradition of Caring since 1899

Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital
THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

what *reputation* sounds like
JONATHAN POND
PERSONALIZED INVESTMENT MANAGEMENT AND FINANCIAL PLANNING
(617) 243-0020
WWW.JONATHANPONDLLC.COM

CORPORATE PATRON–$5,000 to $9,999

Anonymous (2)
ADD Inc
AHA Consulting Engineers
Analog Devices, Inc.
Arbella Insurance Group
The Architectural Team
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Barker Steel Co., Inc.
Boston Red Sox Foundation
Boston Showcase Co.
Boston Stock Exchange
Braver & Company, P.C.
BusinessEdge Solutions Inc.
CBS 4/UPN 38/UPN 28
Capital Crossing Bank
Carruth Management LLC
The Catchings Family
Cedar Grove Gardens
Century Drywall Inc.
The Herb Chambers Companies
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Cisco Systems, Inc.
Clair Automotive Network
Continental Wingate Company, Inc.
Corcoran Jennison Co., Inc.
John and Diddy Cullinane
Curry College
Joan and Ted Cutler
The Davis Companies
Dimeo Construction Company
DiSanto Design
Alan Dynner
EDS
E.M. Duggan Inc.
John F. Farrell & Associates
The Flatley Company
Gadsby Hannah LLP
General Catalyst Partners
Gerald R. Jordan Foundation
Graphics Marketing Services, Inc.
Grove Hall Redevelopers, LLC
The Halleran Company, LLC
Harvard Pilgrim Health Care
Harvey Industries, Inc.
Heritage Property Investment Trust, Inc.
Hinckley Allen & Snyder LLP
Hines
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
J. Derenzo Co.
J.N. Phillips Auto Glass Co., Inc.
Jack Morton Worldwide
Jofran
Johnson O'Hare Company
Jordan's Furniture
Kaufman and Company, LLC
Keefe, Bruyette & Woods
Keegan & Werlin LLP
KeySpan Energy Delivery New England
The Kraft Group
Mr. and Mrs. Harvey Chet Krentzman
Jonathan and Jeannie Lavine
Lehman Brothers
Lexington Insurance Company
Limbach Company LLC
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
Margulies & Associates
Market Metrics
Marriott Residence Inn Boston Harbor on Tudor Wharf
Martignetti Companies
Richard and Sara Page Mayo
McNamara/Salvia, Inc.
Mercer Human Resource Consulting
Morgan Stanley
N.B. Kenney Company, Inc.
Navigator Management Co., L.P.
New Boston Fund
New England Insulation Company
New Horizons Partners, LLC and Literary Ventures Fund, Inc.
Northeast Interior Supply, Inc.
Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Continued on page 67

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE
The Boston Conservatory Orchestra with Dawn Upshaw, soprano
April 9, 2 p.m.
Bruce Hangen, Conductor

Sanders Theatre, 45 Quincy St., Cambridge
Call the Harvard Box Office for tickets: (617) 496-2222.

MORE THAN MUSIC DANCE THEATER

event line: (617) 912-9240 | www.bostonconservatory.edu

CORPORATE PATRON–$5,000 to $9,999 *(continued)*

O'Connor Capital Partners
PH Mechanical Corp.
Palmer & Dodge LLP
Patriot Construction Services
Joseph and Joan Patton
PerkinElmer, Inc.
Rodman Ford Lincoln Mercury
Ropes & Gray LLP
Rose Associates, Inc.
Russell Reynolds Associates
Mr. and Mrs. Thomas A. Russo
S&F Concrete Contractors, Inc.
S.R. Weiner & Associates
Safety Insurance Company
Saturn Partners
Siemens
Sprague Energy
Staples, Inc.
State Street Development Management Corp.
Stonegate Group
Telecommunications Insight Group, Inc.
Tishman Speyer
Towers Perrin
Trammell Crow Company
Trinchero Family Estates
Tufts Health Plan
Tyco Healthcare
Ty-Wood Corporation
Unisource Worldwide Inc.
United Liquors Ltd.
United Rentals
W.R. Grace & Company
Wayne J. Griffin Electric, Inc.
Mr. Adam J. Weiner
THE WELCH CORP.
William Gallagher Associates
Woburn Foreign Motors
xpedx

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
CRA International
Central Ceilings, Inc.
Cypress Capital Management, LLC
Deutsche Bank Securities Inc.
The E.B. Horn Company
J.D.P. Co.
Jack Madden Ford Sales, Inc.
Lindenmeyr Munroe
Tennessee Gas Pipeline
Weston Presidio

MEMBER–$2,500 to $3,499

Anonymous (1)
Aldon Electric Inc.
The Baupost Group, LLC
The Boston Globe
Cabot Corporation
Cambridge Trust Company
Carson Limited Partnership
Digitas
Essex Investment Management Co. LLC
Franklin Ford
Heritage Flag Company
International Data Group
Lawyer Milloy Foundation
Legal Sea Foods
Millipore Foundation
Montreal Jet Center
The New England Foundation
Nordblom Company
Otis & Ahearn
Phelps Industries LLC
The TJX Companies, Inc.
Tri-State Signal, Inc.
UHY
Vitale, Caturano & Company Foundation
WHDH - TV
Watermill Ventures
Williams Scotsman

NEXT PROGRAM...

Thursday, April 6, at 10:30 a.m.
(Open Rehearsal)
Thursday, April 6, at 8
Friday, April 7, at 1:30
Saturday, April 8, at 8
Tuesday, April 11, at 8

Pre-Concert Talks by
Elizabeth Seitz of
The Boston Conservatory

RAFAEL FRÜHBECK DE BURGOS conducting

ALL-MOZART PROGRAM

Serenade No. 6 in D, K.239,
Serenata notturna

Marcia: Maestoso
Menuetto
Rondeau: Allegretto

TAMARA SMIRNOVA, violin
HALDAN MARTINSON, violin
STEVEN ANSELL, viola
EDWIN BARKER, double bass

Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto – Allegro –
Tempo di menuetto

GIL SHAHAM

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio – Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

A frequent and welcome guest conductor with the BSO in recent years, Rafael Frühbeck de Burgos returns for the first of his two programs this season, an all-Mozart program with violinist Gil Shaham featured in Mozart's Violin Concerto No. 5, which is known for its exotic "Turkish" finale. These concerts open with the *Serenata notturna* (1776), a masterpiece of Mozart's early maturity. The great Symphony No. 39 in E-flat, written in 1788, is from that startling group of the composer's three final symphonies, and a premier example of the Classical symphony at its Mozartian height.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, April 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—April 6, 8-9:55
Friday 'A'—April 7, 1:30-3:25
Saturday 'A'—April 8, 8-9:55
Tuesday 'C'—April 11, 8-9:55

RAFAEL FRÜHBECK DE BURGOS conducting
GIL SHAHAM, violin

ALL-MOZART PROGRAM	Serenade No. 6 in D, K.239, *Serenata notturna* Violin Concerto No. 5 in A, K.219 Symphony No. 39

Programs and artists subject to change.

Thursday, April 13, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—April 13, 8-9:40
Friday 'B'—April 14, 1:30-3:10
Saturday 'A'—April 15, 8-9:40

RAFAEL FRÜHBECK DE BURGOS conducting
MATTHEW POLENZANI, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	Requiem (*Grande Messe des morts*)

Wednesday, April 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—April 20, 8-1:15
Friday 'A'—April 21, 1:30-3:45
Saturday 'B'—April 22, 8-10:15
Tuesday 'B'—April 25, 8-10:15

ROBERT SPANO conducting
PIOTR ANDERSZEWSKI, piano

SAARIAHO	*Nymphéa Reflection*
BEETHOVEN	Piano Concerto No. 1
SIBELIUS	*The Bard*
SIBELIUS	Symphony No. 3

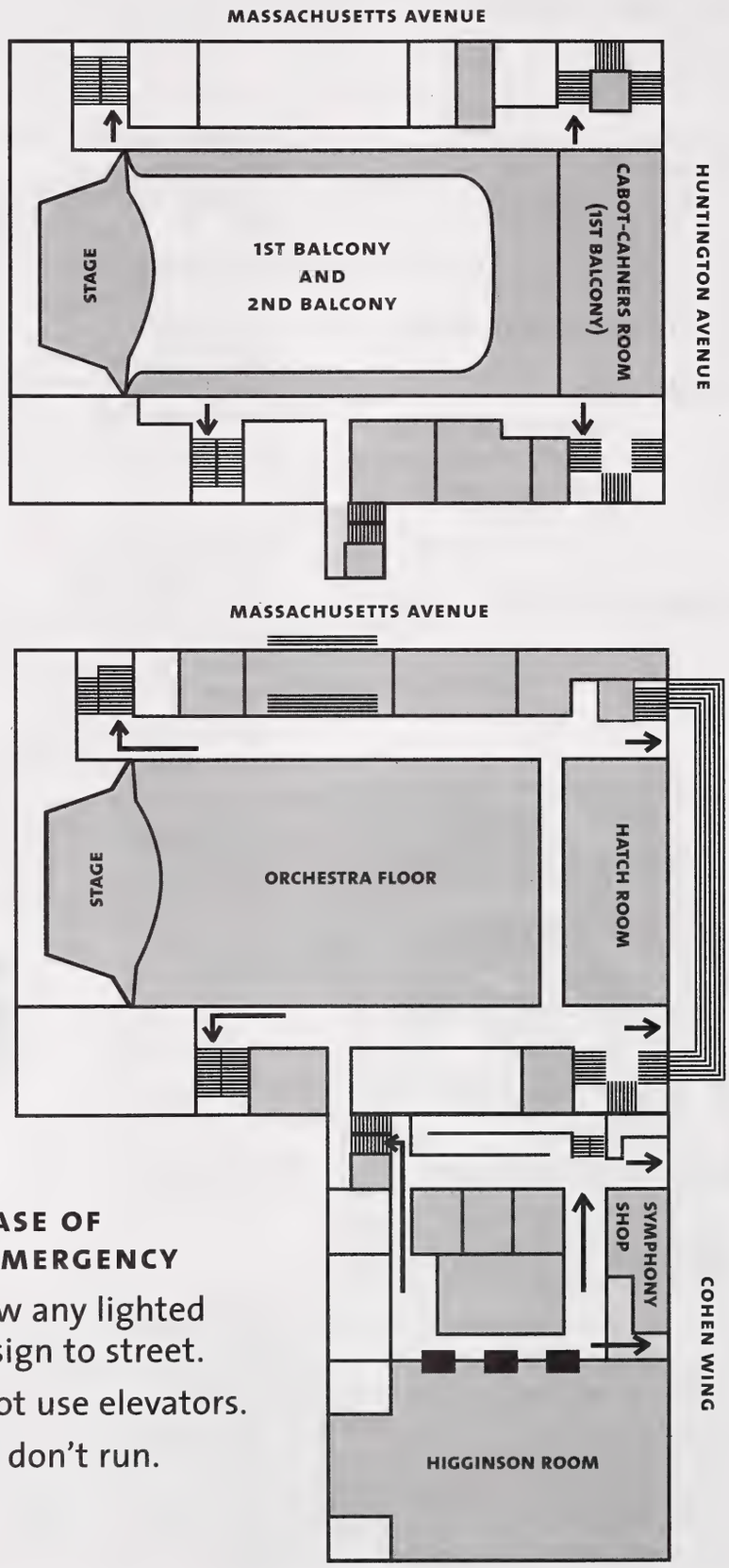
---

massculturalcouncil.org

ROCKPORT CHAMBER MUSIC FESTIVAL
Celebrating 25 Years
June 8-July 2, 2006
Rockport, MA
David Deveau, Artistic Director
www.rcmf.org 978.546.7391

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

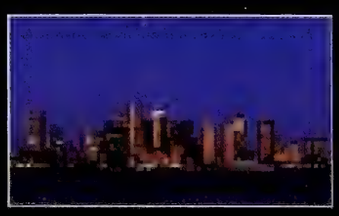
www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.



We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

Select Car Rental®

"A special kind of car rental company."

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

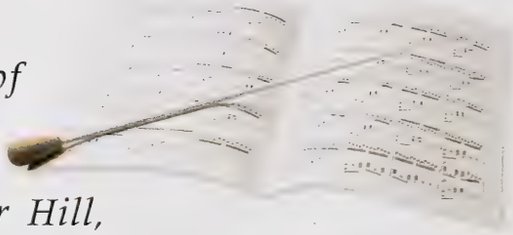
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

TAP, TAP, TAP. THE FINAL MOVEMENT IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

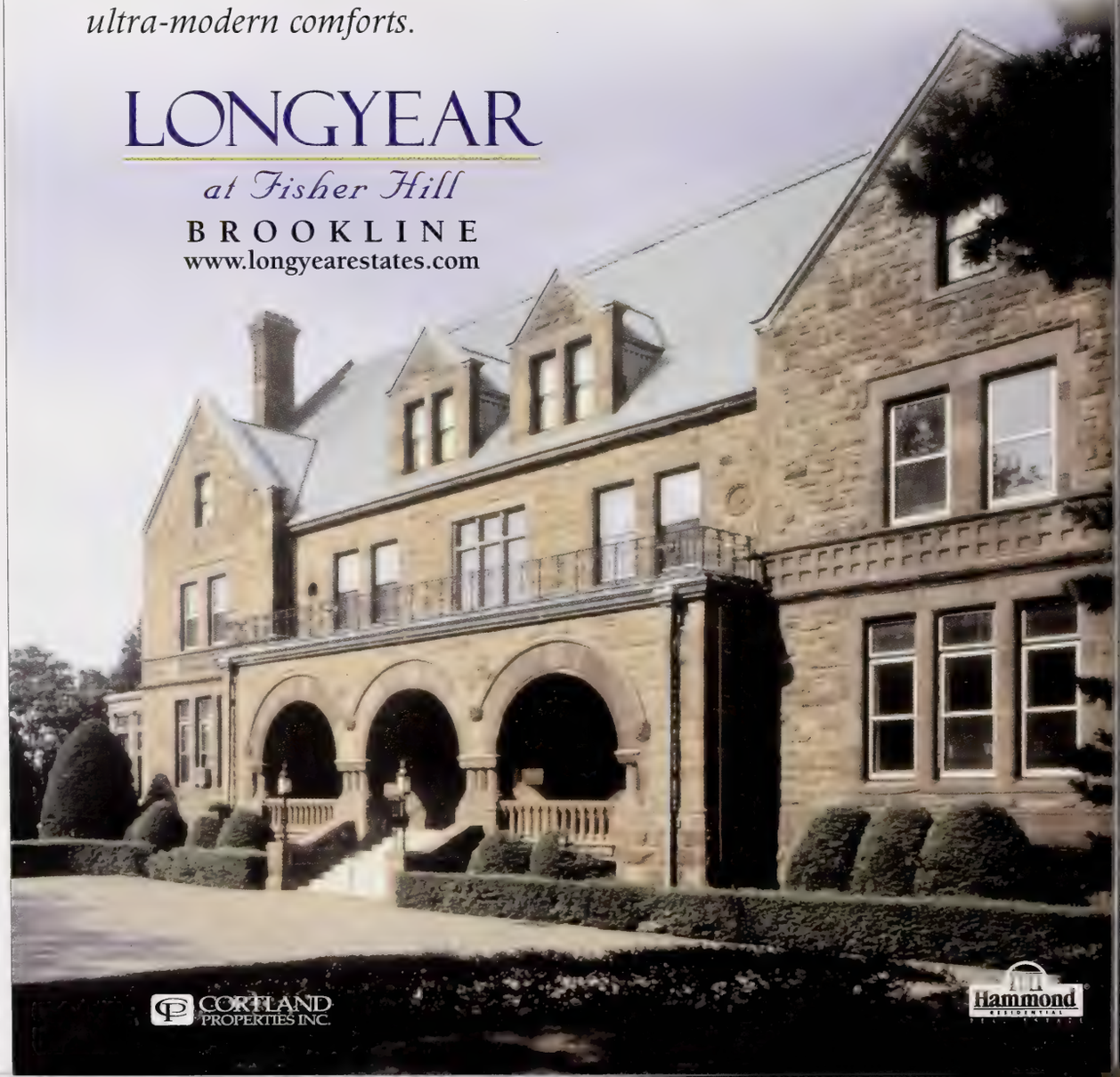
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

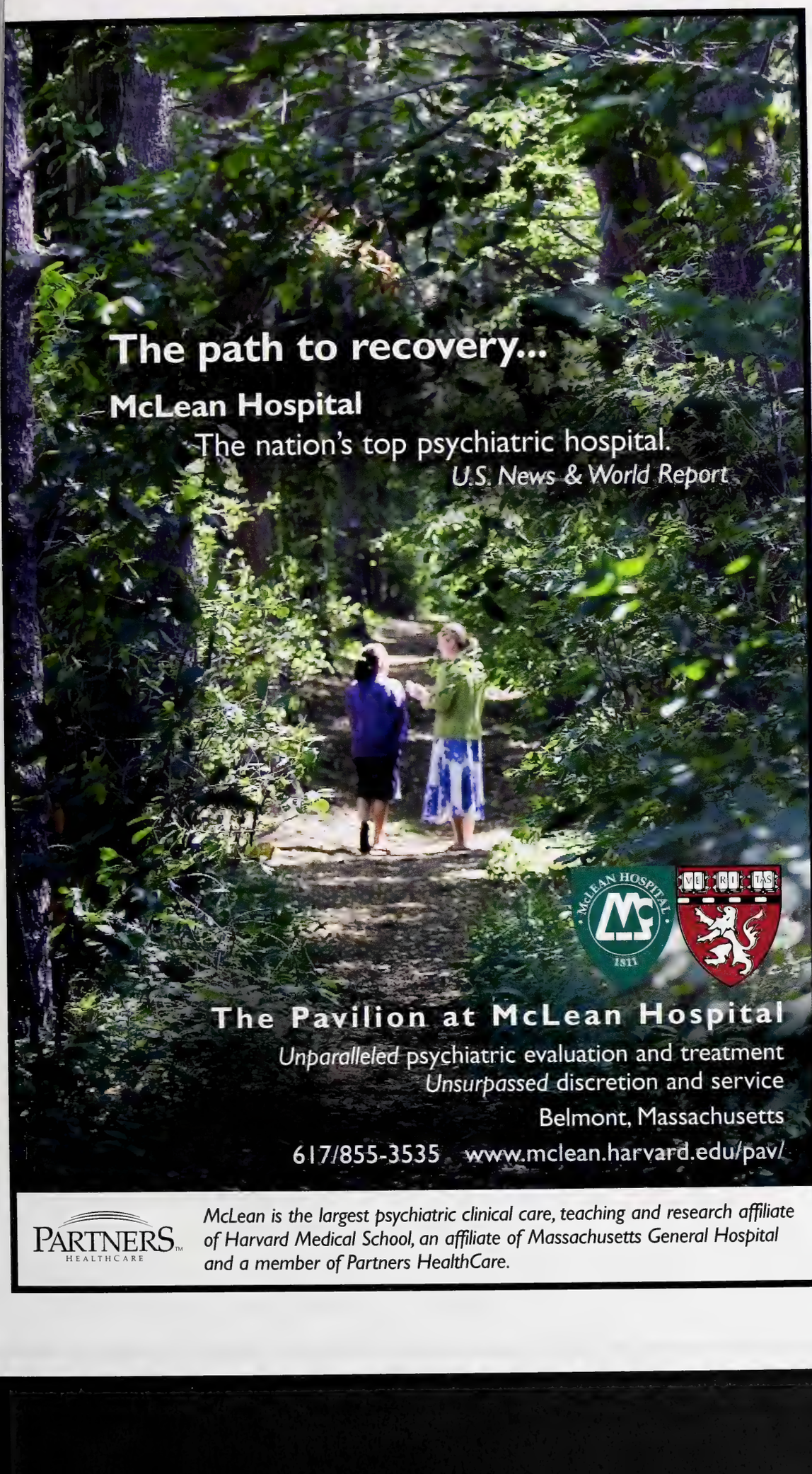
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
New to the BSO 9
A Brief History of Symphony Hall 11
Casts of Character: The Symphony Statues, by Caroline Taylor 15
BSO Music Director James Levine 20
The Boston Symphony Orchestra 22
This Week's Boston Symphony Orchestra Program 24
Notes on the Program 27
Featured Artists 47
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Elizabeth Seitz of The Boston Conservatory.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ◆ **Security** Matthew Connolly • Cleveland Olivera ◆ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* ◆ Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

Celebrating Berlioz: A Special Display at Symphony Hall

No single composer has been more closely identified with the Boston Symphony Orchestra than Hector Berlioz (1803-1869). Championed here in the past half-century particularly by Charles Munch and Seiji Ozawa, Berlioz's music continues to figure prominently in the BSO's programming under James Levine, who led Berlioz's *Le Corsaire* Overture and *Symphonie fantastique* earlier this season and has scheduled *La Damnation de Faust* for 2006-07. This April, guest conductor Rafael Frühbeck de Burgos leads the composer's monumental Requiem. BSO bass trombonist Douglas Yeo, a great admirer of Berlioz who has played trombone, serpent, and ophicleide in Berlioz performances with the BSO and a number of period-instrument orchestras, has an extensive collection of Berlioz memorabilia, books, and facsimile scores. The display cases in the Massachusetts Avenue corridor of Symphony Hall include a selection of items from Mr. Yeo's collection, among them an original letter by Berlioz, commemorative medals struck for the Berlioz centennial in 1903, and photographs of the composer, as well as various facsimile scores that afford insight into Berlioz's compositional process.

Tanglewood 2006

The Boston Symphony Orchestra's 2006 Tanglewood season marks James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28). Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lockhart and John Williams on the podium), a concert by James Taylor, the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season are currently on sale through the BSO's website at www.bso.org or by calling SymphonyCharge at (617) 266-1200 (or 1-888-266-1200 outside the 617 area code). To request a brochure so you can order tickets by mail, or for more information, please call (617) 266-1492.

State Street Global Advisors Sponsors 2006 Tanglewood Season

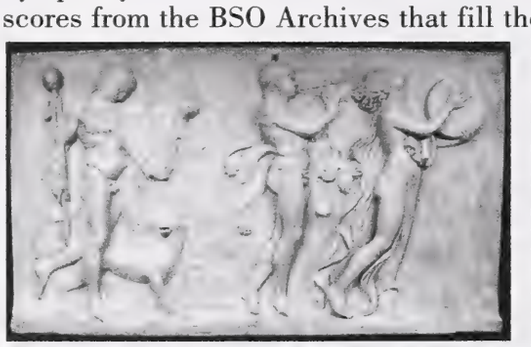
The BSO welcomes State Street Global Advisors (SSgA), the world's largest institutional fund manager with $1.4 trillion in assets under management, as our newest major corporate sponsor with their sponsorship of the 2006 season at Tanglewood. SSgA is the investment management arm of Boston-based State Street Corporation, the world's leading provider of financial services to institutional investors. "I am delighted to be associated with the world's most prestigious summer music festival and the summer home to the BSO," said Bill Hunt, President and CEO of SSgA, and newly elected BSO Overseer. "It's an honor for State Street Global Advisors to provide major support to the BSO's summer season at Tanglewood, its important role in the Berkshires cultural community, and its invaluable contribution to the development of the next generation of symphony orchestra musicians." SSgA's sponsorship of the Tanglewood season reflects the increasing importance of partnership between business and the arts. The BSO gratefully acknowledges SSgA's contribution to our mission to make and present music at the highest possible level of achievement.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Sym-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

phony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory discusses music of Mozart. In the weeks ahead, Jan Swafford of Tufts University discusses Berlioz's Requiem (April 13-15), Hugh Macdonald of Washington University in St. Louis discusses Saariaho, Beethoven, and Sibelius (April 19-25), BSO Director of Program Publications Marc Mandel discusses Schubert, Henze, and Brahms (April 27-May 2), and BSO Publications Associate Robert Kirzinger discusses Mozart and Stravinsky (May 4-6).

BSO Members in Concert

BSO principal flute Elizabeth Rowe, in her Boston concerto debut, and principal harp Ann Hobson Pilot are soloists in Mozart's Concerto for Flute and Harp with the Boston Classical Orchestra led by Steven Lipsitt on Friday, April 21, at 8 p.m. and Sunday, April 23, at 3 p.m. at Boston's Faneuil Hall. Also on the program are J.C. Bach's Symphony in D and Haydn's *Farewell* Symphony. Tickets are $53, $39, and $29, with discounts for seniors, students, and members of the Massachusetts Teachers Association, either at the door or online at www.bostonclassicalorchestra.org. For more information, call (617) 423-3883.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 25th Anniversary Season with concerts on Sunday, April 23, at 2:30 p.m. at Trinity Church in Newton Centre and on Friday, April 28, at 8 p.m. in the Phillips Library Auditorium at the Peabody Essex Museum in Salem. The program includes Hindemith's String Trio No. 1, Opus 24, and Mozart's Clarinet Quintet in A, K.581. The performers are Arturo Delmoni and Sharan Leventhal, violins, BSO violist Rebecca Gitter, Mr. Miller, and BSO clarinetist Scott Andrews. Tickets are $24, with discounts available to students and seniors. For more information visit www.bostonartistsensemble.org or call (617) 964-6553.

Founded by BSO violist Mark Ludwig, MusicWorks presents "The Power of Music" at Lenox Memorial High School Auditorium on Sunday, April 23, at 2 p.m. This Holocaust Memorial afternoon features the documentary film "Terezín: Resistance and Revival," a musical interlude of Terezín music performed by pianist Virginia Eskin, and a panel discussion featuring Holocaust survivors, Holocaust music scholar/MusicWorks director Mark Ludwig, and Ms. Eskin. Tickets are $25, discounted for seniors, free of charge to those eighteen or under. For more information visit www.musicworksberkshires.org or call 1-866-266-2746

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, April 29, at Our Lady's Church in Newton Corner, in Erika Foin's *Everything Changes* and Mahler's Symphony No. 2, *Resurrection*, joined by soprano Jayne West, mezzo-soprano Marion Dry, the Newton Choral Society, David Carrier, conductor, and the Heritage Chorale, John Finney, conductor. Tickets are $25 (with discounts available for seniors and students) and available by calling (617) 527-9717 or online at www.newphil.org.

BSO cellist Mickey Katz is soloist in Saint-Saëns's Cello Concerto No. 1 in A minor with Max Hobart and the Civic Symphony Orchestra of Boston on Sunday, April 30, at 3 p.m. at the Regis College Fine Arts Center in Weston. Also on the program are Mahler's Symphony No. 1 and the premiere of Thomas Oboe Lee's oboe concerto, *Persephone and the Four Seasons*, with the orchestra's principal oboe, Andrew Price. For more information, visit www.csob.org or call the Regis College Ticket Office at (781) 768-7070.

The BSO Salutes MetLife Foundation

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assist the BSO in making high-quality learning experiences in music and the arts available to school children statewide. MetLife Foundation's increased multi-year support will help fund these youth programs through the 2007-08 season. A variety of BSO K-12 education programs serve over 60,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and education in the public schools and helping to ensure the continued role of the arts in public education. The BSO extends its deep gratitude to MetLife Foundation. For program and teacher

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

workshop information, please call the BSO's Education Office at (617) 638-9300.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

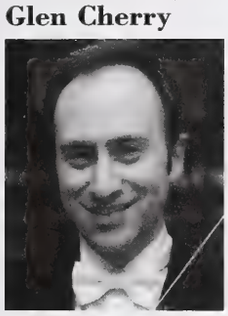
With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

New to the BSO

Two new members have joined the Boston Symphony Orchestra this season.

Glen Cherry



Violinist Glen Cherry grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy, then went on to study with James Buswell at the New England Conservatory of Music, receiving a Bachelor of Music Degree with Distinction in 1995. A Tanglewood Music Center Fellow in the summers 1994, 1995, and 1996, he served as concertmaster in 1996 for the TMC Orchestra's annual Leonard Bernstein Memorial Concert. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston in 2004. Prior to that he served as associate concertmaster of the Fort Wayne Philharmonic and as rotating concertmaster of the New World Symphony. Mr. Cherry's recent appearances as soloist have included performances of Lou Harrison's Violin Concerto and Vivaldi's *The Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Marvin Moon

Violist Marvin Moon joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennet Square (PA) Symphony Orchestra.

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* ***Symphony Hall.***

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

Taste the good life

Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy
at: (978) 369-5155.
100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

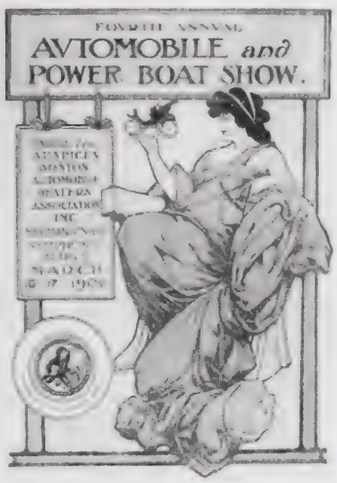
Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties
Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 15), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

mfa BOSTON

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is
MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

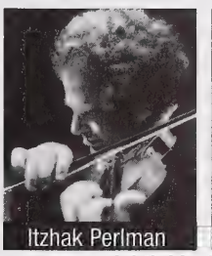
Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

Bank of America
Celebrity Series

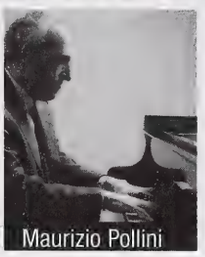
2005-2006 season

Immerse yourself
in sight and sound

The Chieftains


Itzhak Perlman

Soweto Gospel Choir


Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici
and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet
with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great?
with Rob Kapilow
and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet
and Luciana Souza
Brazilian Duo
Mar 18 | Sat I 8pm
Sanders Theatre

London Philharmonic Orchestra
with Kurt Masur conductor
and Sergey Khachatryan violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik
Crossing the Divide
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin
and Nikolai Lugansky piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin
and Pinchas Zukerman violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

Featuring suits, sports jackets, and made-to-measure fabrics from Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

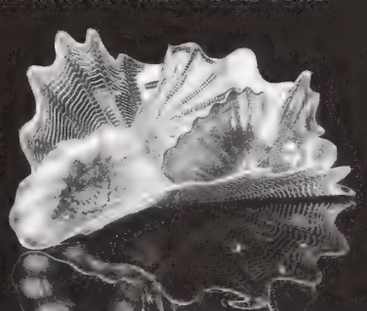
Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty-five years.

NORTH ANDOVER'S PREMIER
LifeCare™ RETIREMENT COMMUNITY

- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

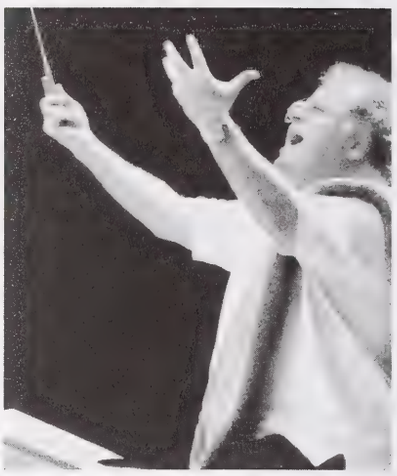
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season has included a special Opening Night Gala, revivals of *Così fan tutte*, *Falstaff*, and *Wozzeck*, and concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the

Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Polina Sedukh

*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, April 6, at 8
Friday, April 7, at 1:30
Saturday, April 8, at 8
Tuesday, April 11, at 8

RAFAEL FRÜHBECK DE BURGOS conducting

ALL-MOZART PROGRAM
Celebrating the 250th Anniversary of Mozart's Birth

Serenade No. 6 in D, K.239,
Serenata notturna

Marcia: Maestoso
Menuetto
Rondeau: Allegretto

TAMARA SMIRNOVA, violin
HALDAN MARTINSON, violin
STEVEN ANSELL, viola
EDWIN BARKER, double bass

CELEBRATING MOZART'S "250TH" AT TANGLEWOOD
Friday, July 21 – Sunday, July 23, 2006

James Levine and the Boston Symphony Orchestra mark the 250th anniversary of Mozart's birth with a special all-Mozart weekend at Tanglewood this summer, Friday, July 21, through Sunday, July 23. Mezzo-soprano Susan Graham and pianist Richard Goode join Maestro Levine and the BSO on Friday, July 21, at 8 p.m., for an all-Mozart program including the concert aria "Ch'io mi scordi di te," the composer's final piano concerto (No. 27 in B-flat, K.595), and the *Jupiter* Symphony. On Saturday, July 22, at 8 p.m., Maestro Levine leads the BSO in a concert performance, with supertitles, of Mozart's opera *Don Giovanni*. On Sunday afternoon, July 23, at 2:30 p.m., James Levine leads the BSO in Mozart's Requiem preceded by the *Posthorn* Serenade.

Tickets for the 2006 Tanglewood season are currently on sale through the BSO's website at www.bso.org (where you can also find complete program information) or by calling SymphonyCharge at (617) 266-1200 or (outside the 617 area code) 1-888-266-1200.

Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto – Allegro –
Tempo di menuetto

GIL SHAHAM

Gil Shaham's appearances this week are supported by a gift in memory of Hamilton Osgood.

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio – Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

The Thursday concert is supported by Weil, Gotshal & Manges LLP, a 2006 BSO Business and Professional Friend.

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10 and the afternoon concert about 3:30.

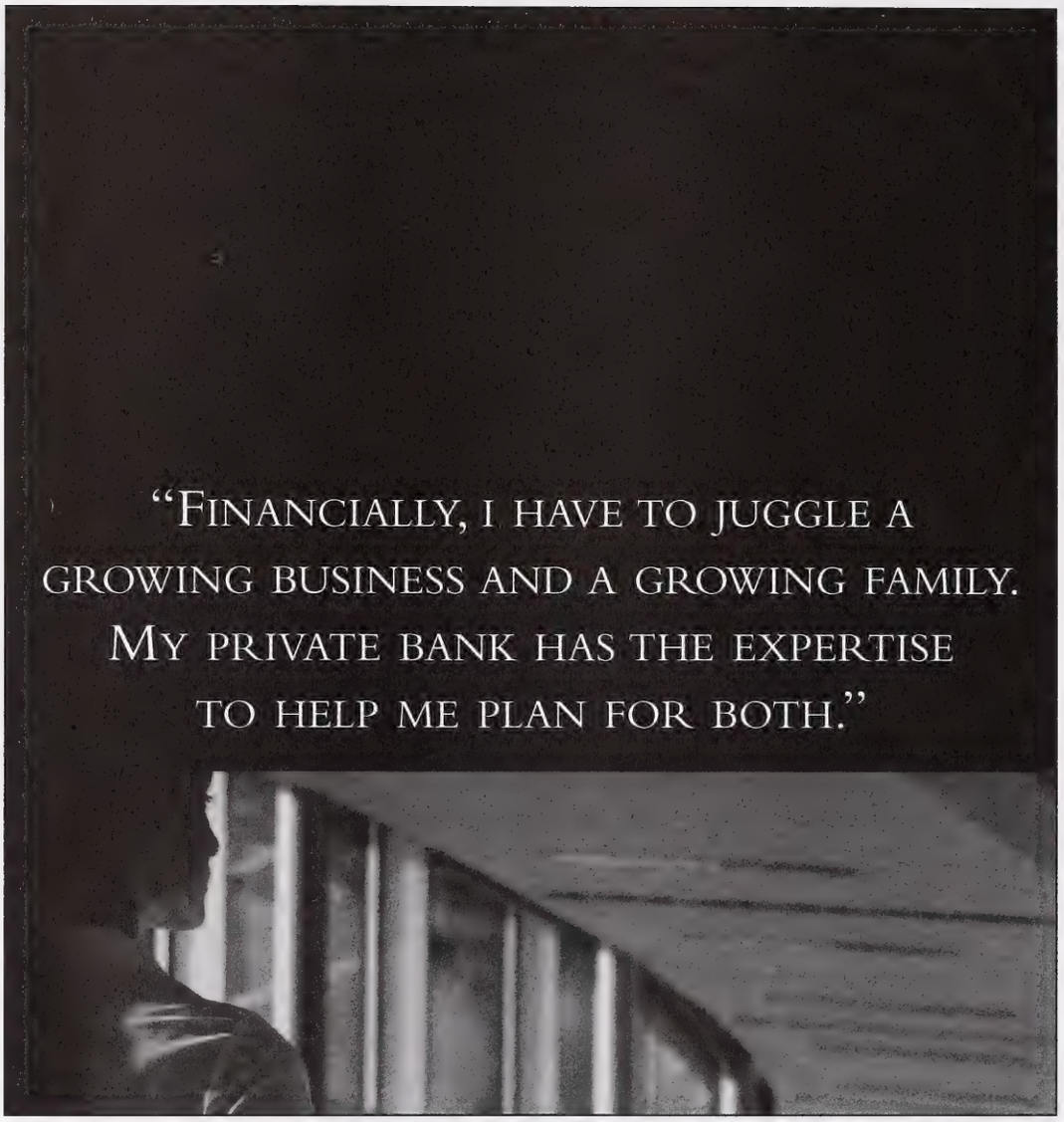
Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

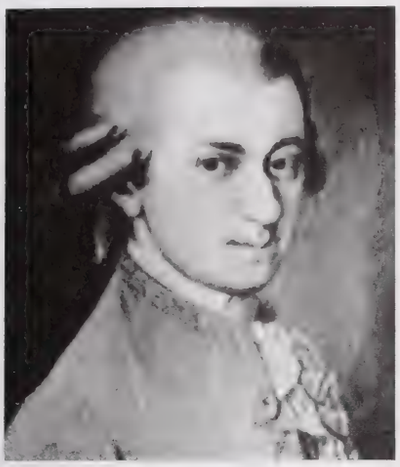
BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

Wolfgang Amadè Mozart
Serenade No. 6 in D, K.239, *Serenata notturna*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the Serenata notturna *in January 1776; the date and location of its first performance are not known. Vincent d'Indy led the first Boston Symphony performances of the* Serenata notturna *in December 1921, subsequent ones being given only much later, starting with a Tanglewood performance under Charles Munch in July 1960. Since then, there have been BSO performances led by Bernard Haitink (February 1971, to open his very first program with the orchestra), Sir Colin Davis, Christoph Eschenbach, André Previn, Marek Janowski (the most recent subscription performances, in November 1992), Rafael Frühbeck de Burgos (at Tanglewood in July 2001), and Janowski again (the most recent Tanglewood performance, on August 26, 2005). The score calls for a solo ensemble of two violins, viola, and double bass, plus a larger ensemble of timpani and strings.*

A large part of Mozart's musical output—especially during the years before he went to Vienna for good—consisted of what we would call background music, compositions written for a party given by some socially prominent Salzburger, to be played perhaps during dinner to the inevitable non-musical accompaniment of conversation and the clatter of silverware and crockery. The lucky patrons who had the good fortune to find a genius providing the music for their party (whether they appreciated this fact or not) usually remain unidentified. Such is the case with the *Serenata notturna*. From Mozart's own dated manuscript, we know that he composed the piece in the month of January, when outdoor musical activity would have been out of the question.

As with so many 18th-century serenades, the first movement is a march, theoretically designed to allow the musicians to enter and, if played again at the end, to exit. (Of course, string players—especially cellists and bassists—are not likely to march while playing, but the tradition grew up at a time when most serenades were for wind ensembles.) The playing off of solo quartet against the larger string ensemble punctuated by timpani lends a *concerto grosso* quality to the piece, and the occasional pizzicatos in the larger string group suggest guitars and other plucked string instruments that would often be part of a real serenade. The minuet has a Gallic grace, varied by the use of the solo ensemble alone for the Trio. The closing rondo is the largest movement of this short, delightful work. One of the episodes comes as quite a surprise, with a sudden shift to a 3/4 Adagio for a steady dance-like passage presented by the solo quartet, soon followed by a 2/4 Allegro in the full ensemble. Both of the tunes presented here are interpolations, apparently melodies well known to Mozart's audience but forgotten today. They are included as a kind of joke, but even though we have lost the key to understanding its point, we can't complain, since the rondo theme recurs and concludes with the greatest charm and good humor.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

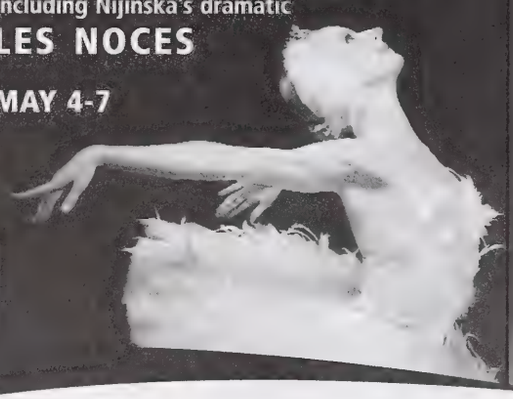
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS, 4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE, Mark Morris
WORLD PREMIERE, Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA, Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005 06 Season funded in part by

WCVB-TV BOSTON 5 Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219

Mozart composed his Violin Concerto No. 5, K.219, during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218, and it probably had its premiere in Salzburg not long afterward. The first Boston Symphony Orchestra performance of the concerto took place in Providence, Rhode Island, on December 31, 1907; Karl Muck conducted and Carl Wendling was soloist. As the season continued, the same performers gave the work in Buffalo and Troy, New York, and in Cambridge, but it was not heard in a subscription concert at Symphony Hall until December 15, 1930, when Richard Burgin led a performance with Anton Witek as soloist. Later BSO performances featured Dorotha Powers with Serge Koussevitzky; William Kroll, David Oistrakh, and Joseph Silverstein with Charles Munch; David Oistrakh with William Steinberg, Silverstein with Peter Maag, Mayumi Fujikawa with Silverstein conducting; Silverstein with Ozawa, Cho-Liang Lin and then Itzhak Perlman with Edo de Waart, Thomas Zehetmair with Christof Perick, Anne-Sophie Mutter with Roger Norrington, Malcolm Lowe with André Previn (the most recent subscription performances, in March 1996), Isaac Stern with Ozawa (on Opening Night of the BSO's 1996-97 season), Pamela Frank with Previn, Itzhak Perlman with Rafael Frühbeck de Burgos, and Gil Shaham with Jeffrey Tate (the most recent Tanglewood performance, on July 26, 2003). In addition to the solo instrument, the score calls for an orchestra of two oboes, two horns, and strings. At these performances, Gil Shaham plays cadenzas by Joseph Joachim.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") Mozart's earliest musical training came at the keyboard, a practical choice because it avoids the problems of exact tuning inherent in the strings and because it allows the young performer to visualize the notes with the aid of the various keys of the instrument. At the same time, though, he was provided with a small violin, and he no doubt spent a great deal of time watching his father play and experimenting on his own.

One of the many astonishing stories of Mozart's musical abilities came from a friend of his father's, Andreas Schachtner, who wrote this account after Mozart's death to Wolfgang's sister Nannerl, who was gathering material for a biography. Schachtner recalled an evening in 1762 when a visiting composer, Wenzel Hebelt, brought six new trios he had written. Leopold Mozart was to play the bass line on his viola, the composer to play the first violin part, and Schachtner the second violin. (Schachtner was the court trumpeter, but instrumentalists were far less specialized then than they are today!) Little Wolfgang, six years old, badgered his father to allow him to play the second violin part. Leopold wanted him to leave them alone, since he had never studied the instrument, but Wolfgang replied, "You don't need to have studied in order to play second violin." Schachtner was willing to let Wolfgang play along with him, so Leopold said, "Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go." Schachtner's letter to Nannerl continues:

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

BSOMA1062021320068K

Lincoln, Massachusetts

TWIN POND LANE

Thoreau meets Gropius at this Architectural Record award winning International style residence on 4.7± pastoral acres with pond frontage. Recently expanded and renovated, the 5,700 square-foot house has an elevated site with views to the pond and conservation land beyond. Includes five bedrooms and three and one-half baths with private guest suite. Wonderful spaces for family, entertainment and home office. The property also includes an attached two-car garage, a two-story barn with four stalls, and a large pasture with direct access to Lincoln's trail system and hundreds of acres of conservation land. This property offers the ultimate in sophisticated design in a country setting, yet is convenient to major highways, only 15 miles from Boston, and is served by Lincoln's superb public schools. ***$2,695,000***

Stewart Young 617-357-8930
syoung@landvest.com

www.landvest.com

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

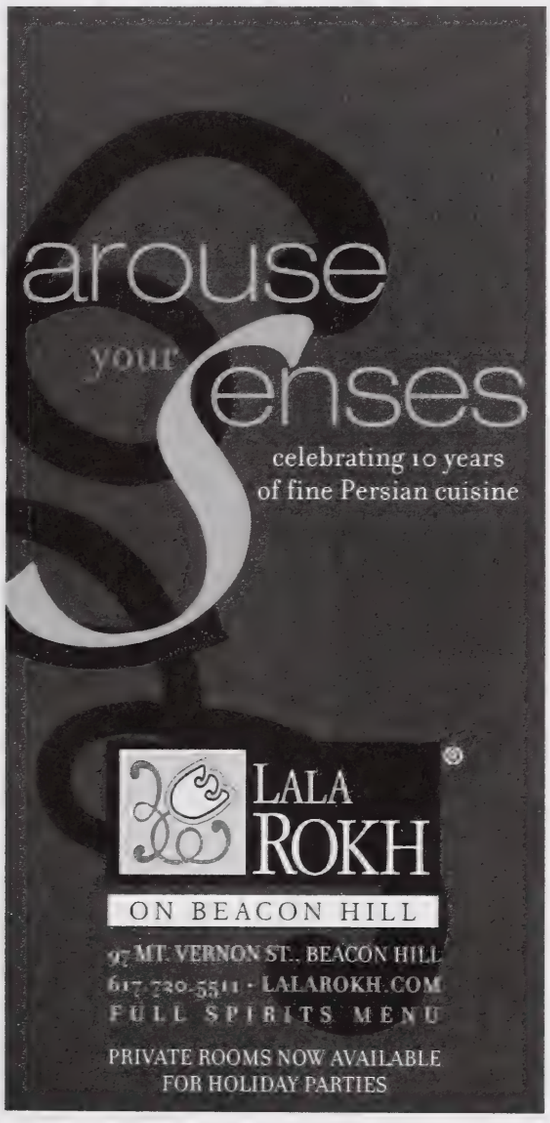
Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

> Wolfgang played with me; I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all six trios. When we had finished, Wolfgang was so encouraged by our applause that he insisted he could play the first violin too. For a joke, we made the experiment, and we almost died for laughter when he played this, too, though with nothing but strange and incorrect fingerings, in such a way that he never actually broke down.

Only after this did Wolfgang begin formal training with his father on the violin, yet his progress was so rapid that he appeared in public as the soloist in a concerto only three months later, on February 28, 1763, a month after his seventh birthday! The extraordinary talent of both Wolfgang and Nannerl suggested to Leopold that he should make a grand tour of Europe to show them off to the crowned heads and wealthy patrons of music; this tour began only a few months after Wolfgang's debut as a concerto soloist. Until he moved to Vienna and gave up the violin entirely, Wolfgang was able to make professional use of his skill on both string and keyboard instruments.

In his maturity Mozart preferred the keyboard as the principal vehicle of his virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of



A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father constantly encouraged his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. His move to Vienna was in part a declaration of independence from his father, and his giving up the violin as a concert instrument should probably be understood in that light. (He continued to play the viola, preferring it in chamber music, for the rest of his life, but his concert appearances were as a pianist.)

A 1773 portrait of Mozart painted on an ivory medallion

It is generally said that the five violin concertos were all composed during a single year, 1775, while Wolfgang was nineteen and still concertmaster in Salzburg. But Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773 (the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of some six months in 1775.

It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

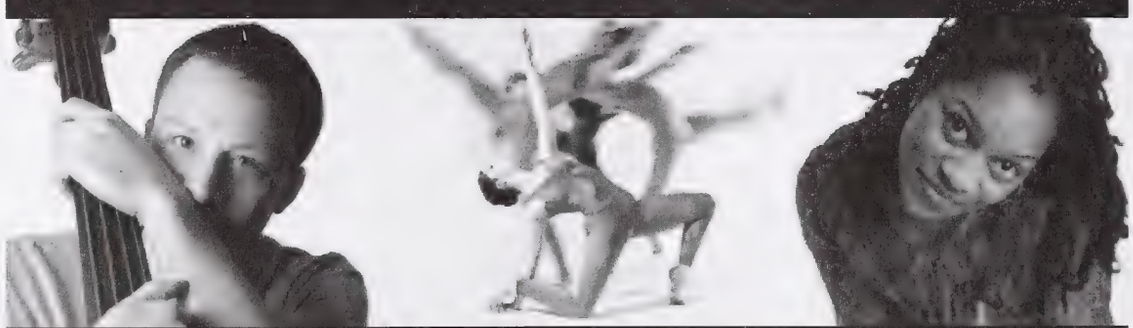
ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY



COME SEE

The Boston Conservatory Orchestra with Dawn Upshaw, soprano

April 9, 2 p.m.

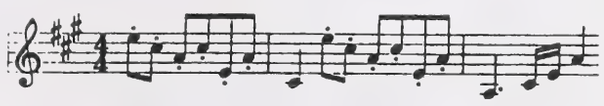
Bruce Hangen, Conductor

Sanders Theatre, 45 Quincy St., Cambridge
Call the Harvard Box Office for tickets: (617) 496-2222.

MORE THAN
MUSIC
DANCE
THEATER

event line: (617).912-9240 | www.bostonconservatory.edu

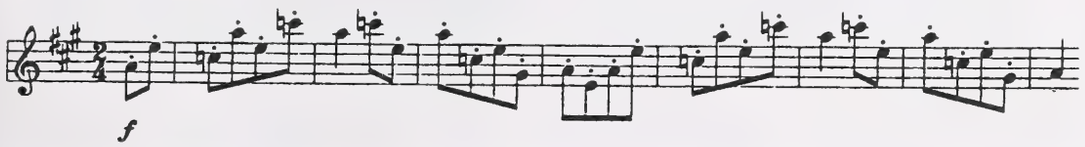
human voice in his operas. As the principal "singer" in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio:



The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

The slow movement is a rapturous contemplation for the soloist in the bright and extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a "Turkish" episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group)



had already appeared in Mozart's ballet music *Le gelosie del seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent *sforzandi*, which seem to give it that "Turkish" air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

—Steven Ledbetter

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

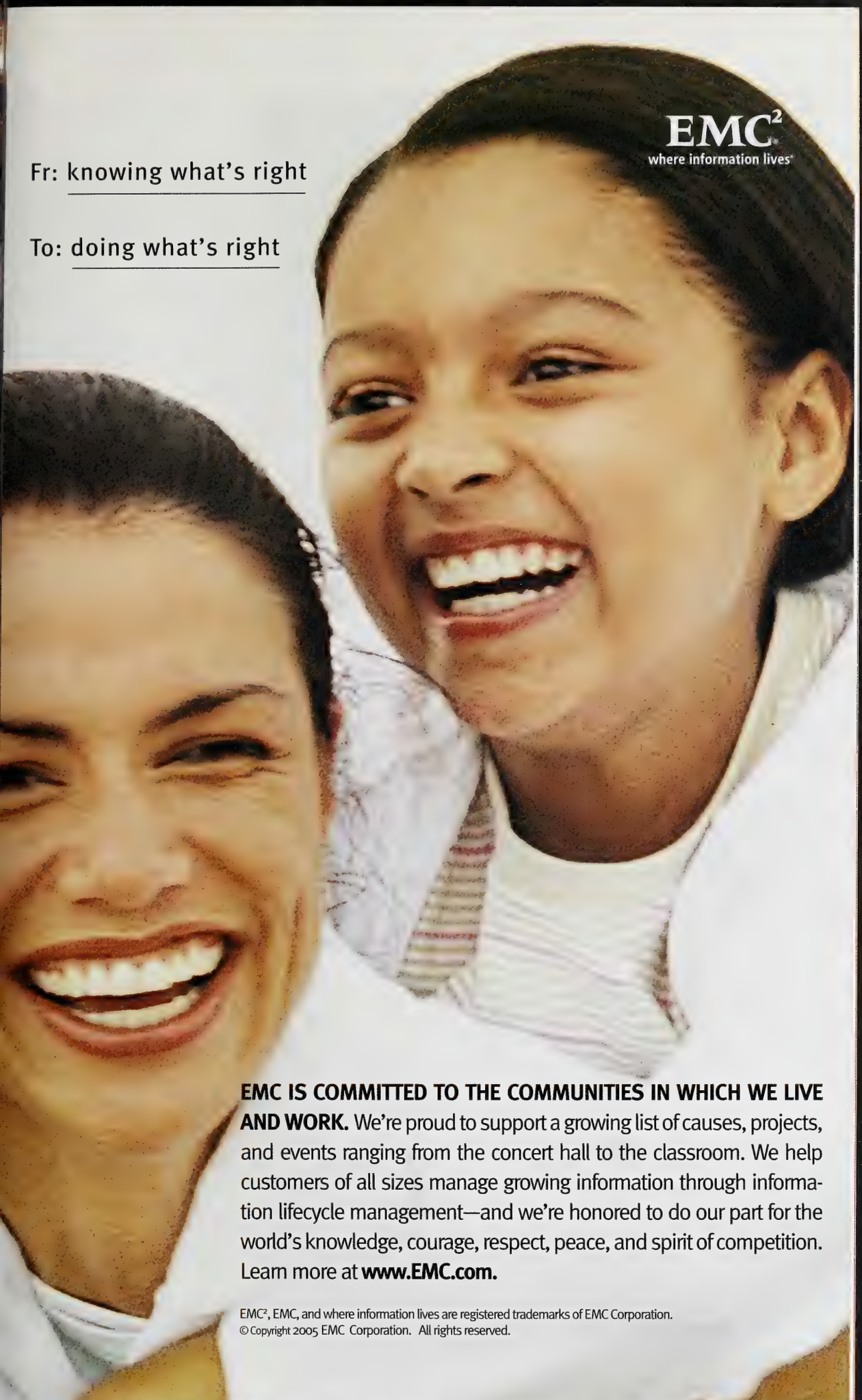
Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

©2005 Delta Air Lines, Inc.
ALL THE
WORLD'S A STAGE
LOWER FARES
DELTA.COM
Delta
SKYTEAM
good goes around
Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

Mozart composed the E-flat symphony, K.543, in June 1788, completing the score on the 26th. Along with its siblings, K.550 in G minor and K.551 in C (the "Jupiter"), both completed by August 10, it was probably intended for a series of subscription concerts that seem not to have taken place. The date of the first performance is not known. It was first heard in America on January 9, 1847, in a performance by the New York Philharmonic under Henry C. Timm and came to Boston five years later in a performance by the Germania Musical Society under Carl Bergmann on February 7, 1852. Georg Henschel conducted the first Boston Symphony performance of Mozart's Symphony No. 39 on January 25, 1884, later BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Michael Press (who led the third and fourth movements at "Young People's Concerts" in 1926), Richard Burgin (who did likewise in 1928, but had a chance to lead the whole thing much later, in 1960), Serge Koussevitzky, Victor de Sabata, Charles Munch, Erich Leinsdorf, Adrian Boult, Colin Davis, Stanislaw Skrowaczewski, Eduardo Mata, Klaus Tennstedt, Kurt Masur, André Previn (the most recent subscription performances, in April 2000), James Conlon, Peter Oundjian, and Sir Neville Marriner (the most recent Tanglewood performance, on August 6, 2005). The score calls for one flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and he had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of*

Coretta Scott King

'54 B.M., '71 HON. D.M.

New England Conservatory mourns the loss of our esteemed alumna, and celebrates the creation of the **Coretta Scott King Scholarship** at NEC, with this special concert:

NEC Concert Choir and Chamber Singers
Brahms Requiem and other works
Monday, April 24, 2006, 8pm
NEC's Jordan Hall · free

To make a contribution to NEC's Coretta Scott King Scholarship, please contact Jennifer Hill at 617-585-1169 or by email at Jennifer.Hill@newenglandconservatory.edu

NEW ENGLAND CONSERVATORY

290 Huntington Ave. at Gainsborough St.
Boston MA 02115
NEC Concert Line: 617-585-1122
www.newenglandconservatory.edu/concerts

In Photo: Coretta Scott King receives NEC's Outstanding Alumni Award in 2004.

www.newenglandconservatory.edu

Figaro achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on June 26, 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before June 26 in the thematic catalogue is that of a piano trio in E major (K.542) noted on June 22. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were

INVESTMENT
PROFESSIONALS

RICHARD T. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

ROCKPORT CHAMBER MUSIC FESTIVAL
Celebrating 25 Years

June 8-July 2, 2006

Rockport, MA
David Deveau, Artistic Director

www.rcmf.org 978.546.7391

simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

—Steven Ledbetter

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

More . . .

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Quite new to the Mozart bibliography are *Mozart: His Life and Work*, by Julian Rushton, in the Master Musicians series (Oxford); the late Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is another important, relatively recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). The series of BBC Music Guides includes a volume by Erik Smith on *Mozart Serenades, Divertimenti and Dances* and a volume by A. Hyatt King on *Mozart Wind & String Concertos* (both University of Washington paperback). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, has entries by David Wyn Jones on Mozart's serenades, divertimenti, and the like; by Robert Levin on the concertos, and by Cliff Eisen on the symphonies (Schirmer). Michael Steinberg's program notes on the Violin Concerto No. 5 and the Symphony No. 39 can be found in his compilations *The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*, respectively (Oxford paperback). Donald Francis Tovey's notes on the Violin Concerto No. 5 and Symphony No. 39 are among his *Essays in Musical Analysis* (Oxford paperback). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). There is a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" in *A Guide to the Symphony*, edited by Robert Layton, and a chapter by Denis Matthews on "Mozart and the Concerto" in *A Guide to the Concerto*, likewise edited by Layton (both Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Recordings of the *Serenata notturna* include Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), Benjamin Britten's with the English Chamber Orchestra

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

BOSTONMODERNORCHESTRAPROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

Big Band

FRIDAY **MAY 26, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

PROGRAM NOTES at 7:00
with William Thomas McKinley

STOLTZMAN

In this all-American program, BMOP pays tribute to Paul Whiteman and others who brought jazz to the concert hall with the world premiere of a new work by **WILLIAM THOMAS McKINLEY** for clarinetist Richard Stoltzman and the original jazz band version of **GEORGE GERSHWIN**'s *Rhapsody in Blue* with Stephen Drury. Program also features works by **LEONARD BERNSTEIN** and **MILTON BABBITT**

GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through May 24; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

(London/Decca), Colin Davis's with the Philharmonia Orchestra (Seraphim), Gidon Kremer's with the Kremerata Baltica (Nonesuch), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and Neville Marriner's with the Academy of St. Martin in the Fields (Philips).

A recent set of all five Mozart violin concertos features Anne-Sophie Mutter as both soloist and conductor with the London Philharmonic (Deutsche Grammophon). The Third, Fourth, and Fifth concertos have been recorded by Christian Tetzlaff as soloist and conductor with the German Chamber Philharmonic (Virgin Classics) and by Gidon Kremer with Nikolaus Harnoncourt conducting the Vienna Philharmonic (Deutsche Grammophon). Pamela Frank has recorded the five Mozart violin concertos with David Zinman and the Tonhalle Orchestra of Zurich (budget-priced Arte Nova). Other recordings of the Violin Concerto No. 5 include Itzhak Perlman's with James Levine and the Vienna Philharmonic (Universal Classics) and Joshua Bell's with Peter Maag and the English Chamber Orchestra (London/Decca).

BSO Music Director James Levine recorded all of Mozart's symphonies with the Vienna Philharmonic between 1984 and 1989; the Symphony No. 39 was included in the boxed set of Mozart's "mature symphonies," 21-41 (Deutsche Grammophon). Erich Leinsdorf recorded the Symphony No. 39 with the Boston Symphony Orchestra in 1969 (RCA). Other recordings include Hans Graf's with the Orchestra of the Salzburg Mozarteum (LaserLight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and George Szell's with the Cleveland Orchestra (Sony "Essential Classics"). Nikolaus Harnoncourt has recorded the Symphony No. 39 with both the early-instrument Concentus Musicus of Vienna (Teldec) and the Royal Concertgebouw Orchestra of Amsterdam (also Teldec). For another performance on period instruments, try Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).

—Marc Mandel

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

Life Care at Home

Affinity
HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana*, Mendelssohn's *Elijah* and *St. Paul*, and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve*. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. Rafael

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he conducts both the BSO and the Tanglewood Music Center Orchestra. Following his all-Mozart program and performances of the Berlioz Requiem this month, he returns to Tanglewood for three BSO concerts in August: a program of Turina, Falla, Debussy, and Ravel; an all-Brahms program with pianist Peter Serkin, and, to close the BSO's summer season, an all-Beethoven program with pianist Yefim Bronfman.

Gil Shaham

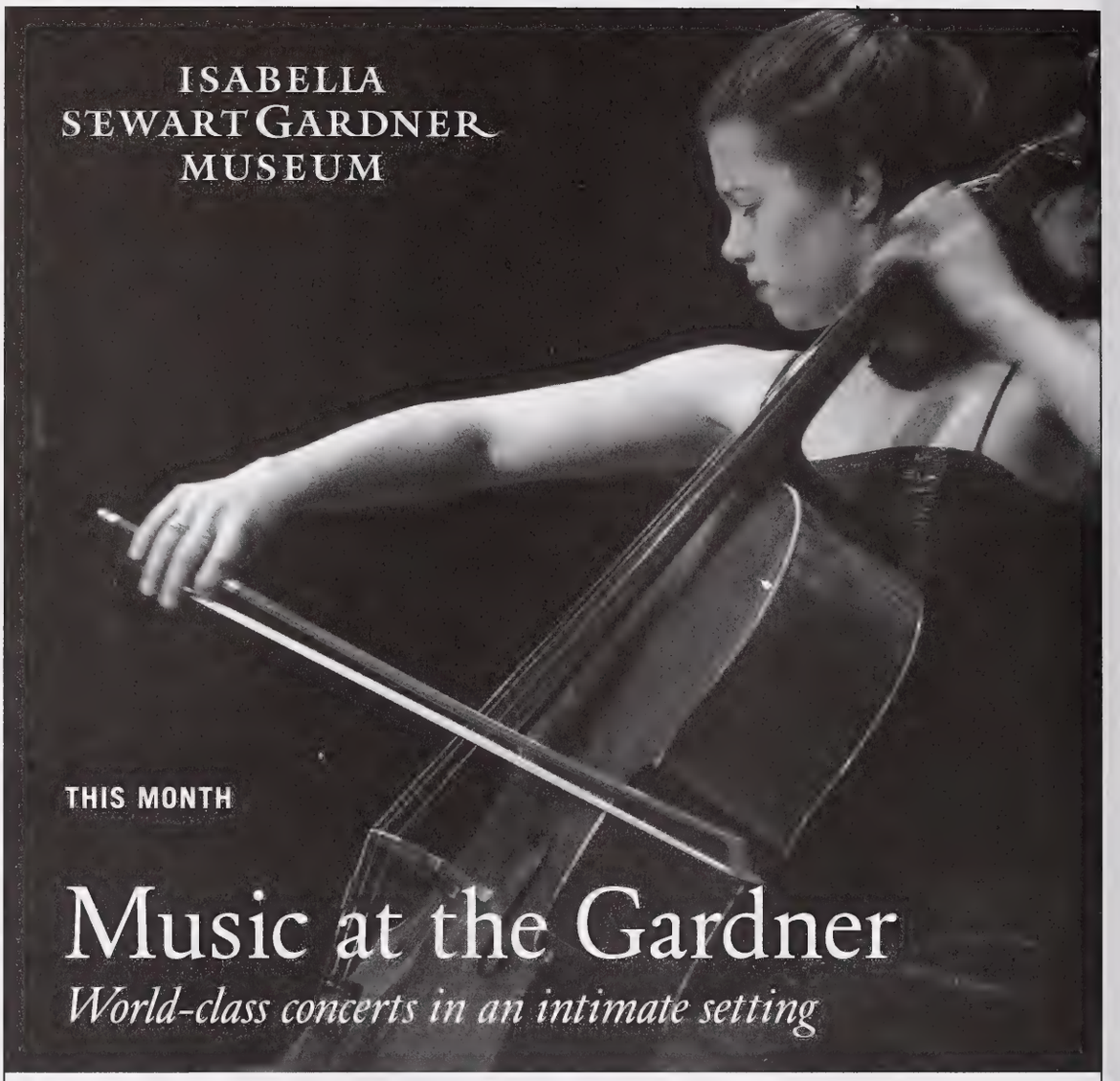
Violinist Gil Shaham is in demand throughout the world for concerto, recital, and ensemble appearances on the great concert stages and at the most prestigious festivals. Highlights of Mr. Shaham's 2005-06 season include engagements with the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, New World Symphony, San Francisco Symphony, Saint Louis Symphony, Milwaukee Symphony, New Jersey Symphony, Dallas Symphony, and abroad with the leading orchestras of Rome, Florence, Birmingham, Prague, Paris, and London. In addition, he will join the Academy of St. Martin in the Fields as leader and soloist on that orchestra's United States tour. Besides his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In summer 2006 he will tour and record Schubert piano trios with Yefim Bronfman and Truls Mørk (including a Tanglewood performance on July 11). Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'or, and *Gramophone*'s Editor's Choice Award. Mr. Shaham's most recent recordings—"The Fauré Album" with Akira Eguchi and "The Prokofiev Album" with Orli Shaham—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 Countess Polignac Stradivarius. He lives in New York City with his wife and their two children. Following Gil Shaham's subscription series debut at Symphony Hall with the visiting Orchestra of St. Luke's, he made his BSO debut at Tanglewood in August 1993, since which time he has performed with the orchestra regularly at Symphony Hall and at Tanglewood. His most recent subscription appearances were in July 2004 (playing Alban Berg's Violin Concerto), his most recent Tanglewood appearance in August 2005 (in Mozart's D major violin concerto, K.218). At Tanglewood this summer he rejoins the orchestra as soloist in the Beethoven Violin Concerto on July 29 with Hans Graf conducting.

Chobee
Hoy
associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



April 2, 1:30pm
Chamber Music Society
of Lincoln Center
All-Mozart Program

April 9, 1:30pm
Borromeo String Quartet
The Complete String Quartets of Arnold Schoenberg, Part IV

April 16, 1:30pm
Young Artists Showcase
Efe Baltacigil, cello
Ahmet Adnan Saygun, Benjamin Boyle, and Chopin

Sundays, April 23–May 7, 1:30pm
Artist Diploma Series
Showcasing exceptional young musicians from New England Conservatory

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Continued on page 55

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive℠

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

Capital and Endowment Contributors *(continued)*

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

CH
THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

Follow Your Dreams

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

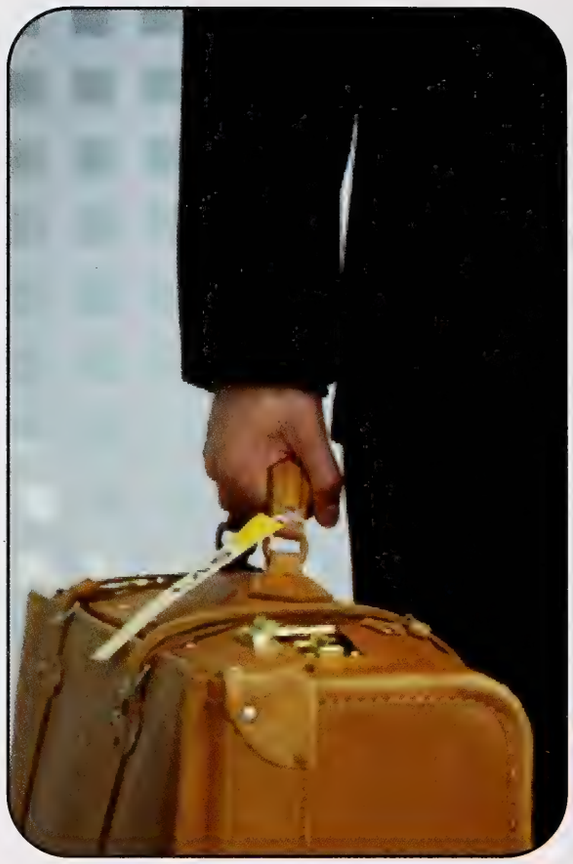
DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.



Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

Anonymous (6)
The Aaron Foundation
Ethel and Philip Adelman Foundation
The Lassor & Fanny Agoos Charity Fund
Alfred E. Chase Charity Fund
Apple Lane Foundation
Argosy Foundation
The ASCAP Foundation
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Frank M. Barnard Foundation
The Barrington Foundation
Adelaide Breed Bayrd Foundation
Brookline Youth Concerts Fund
Cambridge Community Foundation
Chiles Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
The Aaron Copland Fund for Music, Inc.
Irene E. & George A. Davis Foundation
Daymarc Foundation
Demoulas Foundation
Alice Willard Dorr Foundation
The Eastman Charitable Foundation
The Fassino Foundation
Orville W. Forté Charitable Foundation
The Frelinghuysen Foundation
Fromm Music Foundation
Germeshausen Foundation
Jackson and Irene Golden 1989 Charitable Trust
Ann and Gordon Getty Foundation
The Florence Gould Foundation
Elizabeth Grant Fund
Elizabeth Grant Trust
Helen G. Hauben Foundation
The Clayton F. and Ruth L. Hawkridge Foundation
Henry Hornblower Fund
The Roy A. Hunt Foundation
Johnson Family Foundation
Kingsbury Road Charitable Foundation
Kusko Charitable Family Trust

Continued on page 59

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

The Roger and Myrna Landay Charitable Foundation
June Rockwell Levy Foundation, Inc.
Linde Family Foundation
James A. Macdonald Foundation
MetLife Foundation
Max and Sophie Mydans Foundation
Jean Nichols Charitable Trust
Oxford Fund, Inc.
Parnassus Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
The Pumpkin Foundation
The Rhode Island Foundation
Billy Rose Foundation
Richard Saltonstall Charitable Foundation
Saquish Foundation
The William E. and Bertha E. Schrafft Charitable Trust
Albert Shapiro Fund, Inc.
Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Seth Sprague Educational & Charitable Foundation
State Street Foundation
Stearns Charitable Trust
Abbott and Dorothy H. Stevens Foundation
Stratford Foundation
Edward A. Taft Trust
The Charles Irwin Travelli Fund
Irving and Edyth S. Usen Family Charitable Trust
Alice Ward Fund of the Rhode Island Foundation
Edwin S. Webster Foundation
Yawkey Foundation II

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web. **www.charleswebbcidesigns.com**

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2004-2005 season, members of the Walter Piston Society generously contributed more than $4.8 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Nicole Leonard, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (29)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Miss Eleanor Babikian
Mr. Henry W. D. Bain
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Dr. and Mrs. Richard Balsam
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Michael Buonsanto
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mr. and Mrs. Ronald C. Curhan
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mr. Henry B. Dewey
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot

Continued on page 63

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh®

170 Needham St. Newton, MA
617.965.4600

New England String Ensemble

FEDERICO CORTESE, MUSIC DIRECTOR

Season Finale

Friday, April 1, 2006 7:30pm
Rogers Center, Merrimack College
North Andover

Sunday, April 2, 2006 3:00pm
Jordan Hall, NEC
Boston

Arcangelo Corelli	Concerto grosso in F major, op.6, no. 2
Michael Tippett	Fantasia Concertante on a Theme of Corelli
Wolfgang Amadeus Mozart	Divertimento in Bb
Piotr Ilyich Tchaikovsky	Serenade in C

"Federico Cortese was on top of every element of a wide-ranging programme."
—Richard Dyer
Boston Globe

781-224-1117 www.newenglandstringensemble.org

Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
John W. Erwin
Lillian K. Etmekjian
Mr. David H. Evans
Ms. Marilyn Evans
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
C. Peter and Bev A. Fischer
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mr. William H. Ganick
David Endicott Gannett
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Ms. Claire Goldman
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mr. James W. Hoerle
Joan and Peter Hoffman
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. Thomas P. Hosmer
Mr. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)

Continued on page 65

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery
for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Mr. and Mrs. Russell P. Mead
Dr. Joel Melamed
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. Sumner Milender and Ms. Edith Michelson
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Margaret D. Philbrick
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Dr. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. Robert Saltonstall
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Gloria and Dan Schusterman
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Mrs. Joseph P. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal

Continued on page 67

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mrs. Mary Gardiner Wilkinson-Greenberg
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Isa Kaftal and George O. Zimmerman

Derby and Company

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

NEXT PROGRAM...

Thursday, April 13, at 10:30 a.m.
(Open Rehearsal)
Thursday, April 13, at 8
Friday, April 14, at 1:30
Saturday, April 15, at 8

Pre-Concert Talks
by Jan Swafford,
Tufts University

RAFAEL FRÜHBECK DE BURGOS conducting

BERLIOZ — Requiem (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
MATTHEW POLENZANI, tenor

For the second of his two programs this season, Spanish conductor Rafael Frühbeck de Burgos leads the BSO, tenor Matthew Polenzani, and the Tanglewood Festival Chorus in Berlioz's powerful Requiem, a work that engaged the composer's deepest sense of the dramatic. Commissioned to commemorate the 1830 Revolution, the Requiem was completed in 1837 and was premiered in December of that year with a chorus and orchestra of 400. First performed by the BSO in 1951 under Charles Munch's direction, the Requiem is central to the orchestra's important tradition of the performance of Berlioz's works and has been recorded by the BSO twice, most famously in 1959 under Charles Munch and then in 1993 under Seiji Ozawa.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, April 13, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—April 13, 8-9:40
Friday 'B'—April 14, 1:30-3:10
Saturday 'A'—April 15, 8-9:40

RAFAEL FRÜHBECK DE BURGOS conducting
MATTHEW POLENZANI, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	Requiem (*Grande Messe des morts*)

massculturalcouncil.org

Wednesday, April 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—April 20, 8-1:15
Friday 'A'—April 21, 1:30-3:45
Saturday 'B'—April 22, 8-10:15
Tuesday 'B'—April 25, 8-10:15

ROBERT SPANO conducting
PIOTR ANDERSZEWSKI, piano

SAARIAHO	*Nymphéa Reflection*
BEETHOVEN	Piano Concerto No. 1
SIBELIUS	*The Bard*
SIBELIUS	Symphony No. 3

Thursday 'C'—April 27, 8-10:10
Friday 'B'—April 28, 1:30-3:40
Saturday 'A'—April 29, 8-10:10
Tuesday 'C'—May 2, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony in B Minor, *Unfinished*
HENZE	Adagio, Fugue, and Maenads' Dance from the opera *The Bassarids* (American premiere)
BRAHMS	Violin Concerto

Sunday, April 30, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ALL-MOZART PROGRAM	Flute Quartet in A, K.298 Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 Quintet for horn and strings, K.407 Clarinet Quintet in A, K.581

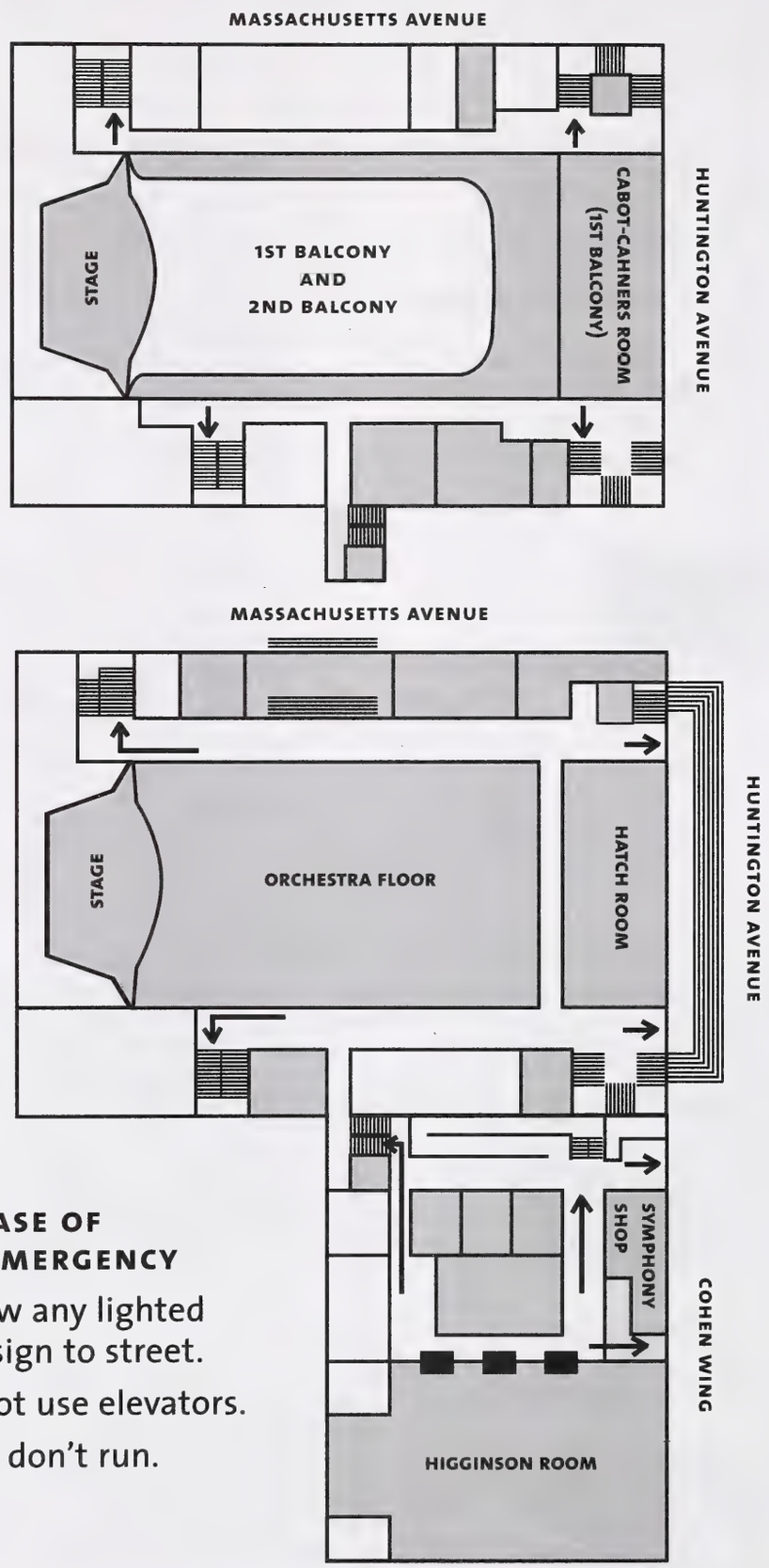
Programs and artists subject to change.

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

Select Car Rental

"A special kind of car rental company."

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

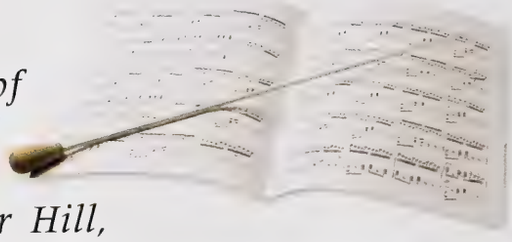
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

TAP, TAP, TAP.
THE FINAL MOVEMENT
IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

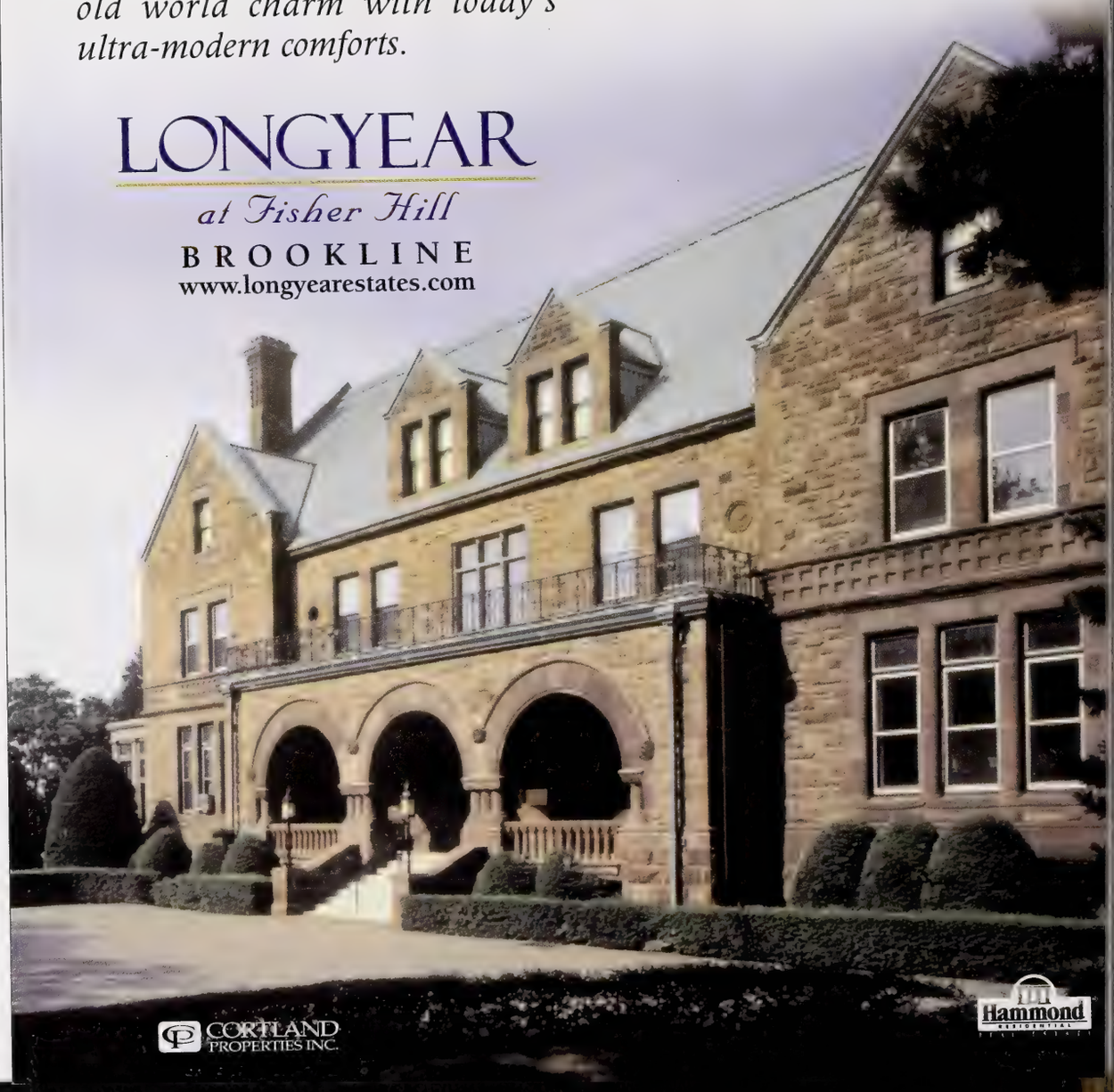
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

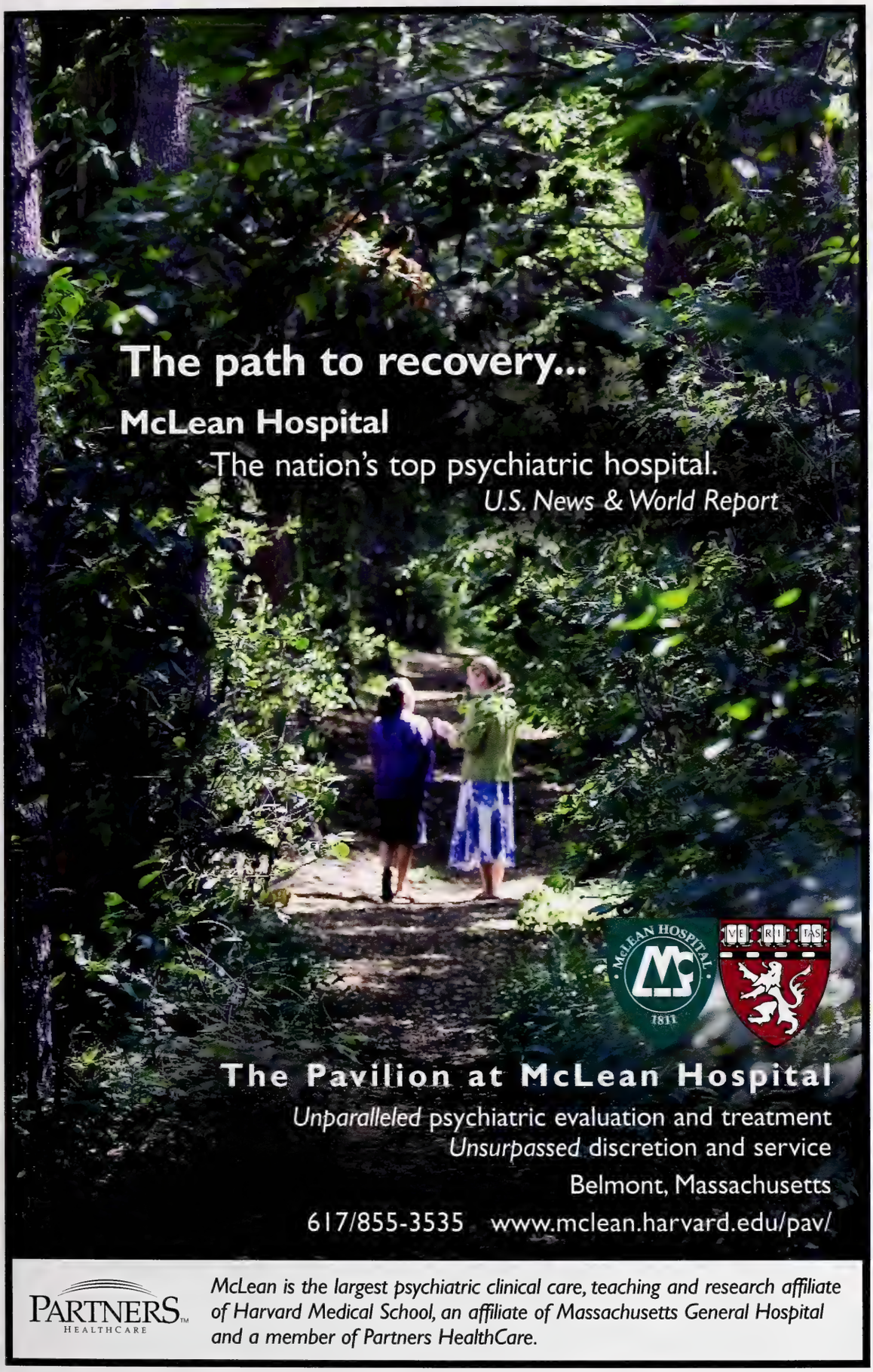
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
McLEAN HOSPITAL
1811
VE RI TAS
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red So

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
New to the BSO 9
Announcing the BSO's 2006-2007 Subscription Season 11
A Brief History of the Boston Symphony Orchestra 15
A Brief History of Symphony Hall 21
BSO Music Director James Levine 24
The Boston Symphony Orchestra 26
This Week's Boston Symphony Orchestra Program 29
Notes on the Program 31
Featured Artists 49
Future Programs 68
Symphony Hall Exit Plan 70
Symphony Hall Information 71

This week's Pre-Concert Talks are given by Jan Swafford, Tufts University.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde
by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Giving* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Yong-Hee Silver, *Manager of BSO and Pops Societies* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Coordinator* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

Celebrating Berlioz:
A Special Display at Symphony Hall

No single composer has been more closely identified with the Boston Symphony Orchestra than Hector Berlioz (1803-1869). Championed here in the past half-century particularly by Charles Munch and Seiji Ozawa, Berlioz's music continues to figure prominently in the BSO's programming under James Levine, who led Berlioz's *Le Corsaire* Overture and *Symphonie fantastique* earlier this season and has scheduled *La Damnation de Faust* for 2006-07. This April, guest conductor Rafael Frühbeck de Burgos leads the composer's monumental Requiem. BSO bass trombonist Douglas Yeo, a great admirer of Berlioz who has played trombone, serpent, and ophicleide in Berlioz performances with the BSO and a number of period-instrument orchestras, has an extensive collection of Berlioz memorabilia, books, and facsimile scores. The display cases in the Massachusetts Avenue corridor of Symphony Hall include a selection of items from Mr. Yeo's collection, among them an original letter by Berlioz, commemorative medals struck for the Berlioz centennial in 1903, and photographs of the composer, as well as various facsimile scores that afford insight into Berlioz's compositional process.

The Edward and Joyce Linde Concert
Thursday, April 13, 2006

The Boston Symphony concert of April 13 is supported by a generous gift from Joyce and Edward Linde. Mr. Linde has served the Symphony in many capacities and on September 1, 2005, became the chairman of the BSO's Board of Trustees. "Supporting the Symphony is easy for us," the Lindes said. "We think about the personal pleasure we receive at each concert, the impact Symphony performances have on audiences here, at Tanglewood, and around the world, and the organization's importance to the cultural life of Boston, a city we love greatly." The Lindes also support the BSO's educational and outreach activities, feeling that the arts should be a part of every student's life.

Mr. Linde serves as President and CEO of Boston Properties, one of the nation's largest Real Estate Investment Trusts. Mrs. Linde is a Trustee of both Boston's Museum of Fine Arts and the DeCordova Museum in Lincoln, Massachusetts.

The Janet Wentz Memorial Concert
Saturday, April 15, 2006

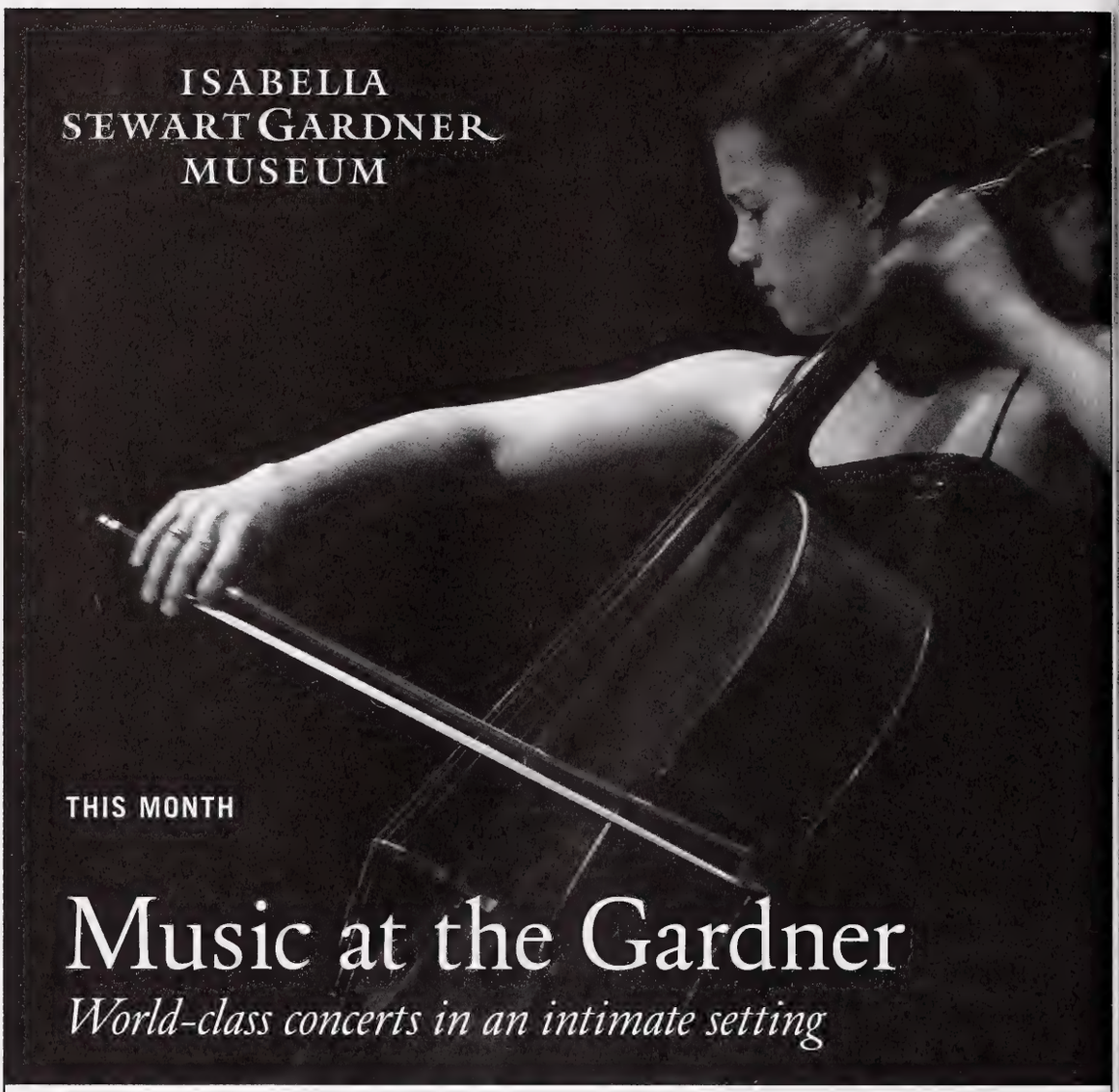
Saturday night's Boston Symphony concert has been designated the Janet Wentz Memorial Concert, in recognition of a gift to the BSO in Mrs. Wentz's memory from her daughter and son-in-law, Elizabeth and John Loder of Dedham.

Janet Neff was born on July 21, 1937, in McClusky, North Dakota, and spent her early life there. She and Thomas Wentz, also of McClusky, were married in Cambridge on February 6, 1957. They lived in Cambridge until 1960, when they moved to Minneapolis. They returned to North Dakota in 1962, settling in Minot, where Mrs. Wentz began a long and distinguished career in community affairs and public service. She was elected to the North Dakota House of Representatives in 1974, and served continuously in that body until her death on September 15, 2003. She was a tireless and effective advocate for higher education, social services, and the rights of women. She held a variety of leadership positions in the legislature, including the chairs of several committees and subcommittees. At the time of her death, she was serving as Speaker of the House.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.



April 2, 1:30pm
Chamber Music Society
of Lincoln Center
All-Mozart Program

April 9, 1:30pm
Borromeo String Quartet
The Complete String Quartets of Arnold Schoenberg, Part IV

April 16, 1:30pm
Young Artists Showcase
Efe Baltacigil, cello
Ahmet Adnan Saygun, Benjamin Boyle, and Chopin

Sundays, April 23–May 7, 1:30pm
Artist Diploma Series
Showcasing exceptional young musicians from New England Conservatory

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford of Tufts University discusses Berlioz's Requiem. In the weeks ahead, Hugh Macdonald of Washington University in St. Louis discusses Saariaho, Beethoven, and Sibelius (April 19-25), BSO Director of Program Publications Marc Mandel discusses Schubert, Henze, and Brahms (April 27-May 2), and BSO Publications Associate Robert Kirzinger discusses Mozart and Stravinsky (May 4-6).

Boston Symphony Chamber Players Perform All-Mozart Program at Jordan Hall on Sunday, April 30, at 3 p.m.

The Boston Symphony Chamber Players conclude their 2005-06 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, April 30, at 3 p.m. Celebrating the 250th anniversary of the composer's birth, the all-Mozart program includes the Flute Quartet in A, K.298; the Adagio and Rondo in C for glass harmonica, flute, oboe, viola, and cello, K.617; the Quintet in E-flat for horn and strings, K.407, and the Clarinet Quintet in A, K.581. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

New to the BSO

Two new members have joined the Boston Symphony Orchestra this season.

Glen Cherry

Violinist Glen Cherry grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy, then went on to study with James Buswell at the New England Conservatory of Music, receiving a Bachelor of Music Degree with Distinction in 1995. A Tanglewood Music Center Fellow in the summers 1994, 1995, and 1996, he served as concertmaster in 1996 for the TMC Orchestra's annual Leonard Bernstein Memorial Concert. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston in 2004. Prior to that he served as associate concertmaster of the Fort Wayne Philharmonic and as rotating concertmaster of the New World Symphony. Mr. Cherry's recent appearances as soloist have included performances of Lou Harrison's Violin Concerto and Vivaldi's *The Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Marvin Moon

Violist Marvin Moon joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennet Square (PA) Symphony Orchestra.

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

Announcing the Boston Symphony Orchestra's 2006-2007 Subscription Season, James Levine's Third as BSO Music Director

James Levine will open his third season as BSO Music Director on Friday, September 29, with a special American-themed program featuring soprano Renée Fleming in Barber's *Knoxville: Summer of 1915* and flutist James Galway in William Bolcom's *Lyric Concerto* for flute and orchestra, part of a concert also to include Copland's *Lincoln Portrait* and Dvořák's *New World* Symphony. Subscription-season highlights under Maestro Levine's direction will also include Bartók's *Bluebeard's Castle* (with Anne Sofie von Otter and Albert Dohmen), Berlioz's *La Damnation de Faust* (with Yvonne Naef, Paul Groves, and José van Dam), and the world premieres of BSO 125th Anniversary Commissions from esteemed American composers Gunther Schuller and Charles Wuorinen (the latter's Eighth Symphony, *Theologoumena*). In addition, 2006-2007 promises an exciting conclusion to the BSO's groundbreaking two-season Beethoven/Schoenberg cycle, with Mr. Levine leading—among other things—concert performances of each composer's only full-scale opera, Beethoven's *Fidelio* (with Karita Mattila and Johan Botha in the lead roles) and Schoenberg's *Moses und Aron* (with John Tomlinson and Philip Langridge in the title roles); Beethoven's concert aria *Ah! perfido* and Schoenberg's monodrama *Erwartung* with soprano Deborah Voigt; the Beethoven and Schoenberg violin concertos with soloist Christian Tetzlaff; and Beethoven's Piano Concerto No. 4 and Schoenberg's Piano Concerto with soloist Daniel Barenboim. Also among the guest artists joining James Levine and the Boston Symphony for the 2006-2007 season are Peter Serkin (in Brahms's Piano Concerto No. 2), Stephanie Blythe (Mahler's Symphony No. 3), and Alfred Brendel (Mozart's Piano Concerto No. 17 in G, K.453).

Renée Fleming

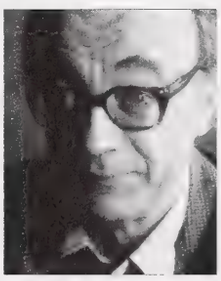
Daniel Barenboim

José van Dam

Karita Mattila

Additional season highlights will include favorite symphonies of Dvořák, Schumann, Beethoven, Mozart, Haydn, Brahms, and Mahler; piano concertos of Brahms, Rachmaninoff, Mozart, and Beethoven; such beloved works as Prokofiev's *Romeo and Juliet*, Ravel's *Daphnis et Chloé* and *Mother Goose*, Holst's *The Planets*, and Stravinsky's *Firebird* Suite; the world premieres of new works by André Previn (his Double Concerto for violin, double bass, and orchestra, with violinist Anne-Sophie Mutter and Slovakian double bass virtuoso Roman Potálko) and Finnish composer Kaija Saariaho (the latter's new piece for cello and orchestra being another BSO 125th Anniversary Commission, to feature Finnish cellist Anssi Karttunen in his BSO debut), and performances in December of John Adams's *El Niño*, a work for orchestra, vocal soloists, and chorus inspired by the story of the the Nativity. 2006-2007 also brings performances of music by such celebrated contemporary composers as William Bolcom, John Harbison, and John Adams.

Imogen Cooper



Alfred Brendel

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care® Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

BSO Conductor Emeritus Bernard Haitink returns to Symphony Hall for the final two programs of next season. Other guest conductors joining the Boston Symphony in 2006-2007 are former BSO principal guest conductor Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Ingo Metzmacher, BSO Assistant Conductor Ludovic Morlot, Robert Spano, and David Zinman. Additional guest soloists next season include Pierre-Laurent Aimard (in Bartók's Piano Concerto No. 2), Martha Argerich (Beethoven's Piano Concerto No. 1), Emanuel Ax (Brahms's Piano Concerto No. 1), Joshua Bell (Bruch's Violin Concerto No. 1), Yefim Bronfman (Rachmaninoff's Piano Concerto No. 4), Imogen Cooper (Mozart's Piano Concerto No. 24 in C minor, K.491), Lynn Harrell (Shostakovich's Cello Concerto No. 1), Leonidas Kavakos (Bartók's Violin Concerto No. 2), Radu Lupu (Mozart's Piano Concerto No. 20 in D minor, K.466), Pepe Romero (music for guitar and orchestra by Rodrigo and Palomo), and Sergey Khachatryan (Shostakovich's Violin Concerto No. 1).

Martha Argerich

Joshua Bell

Subscribers will receive their renewal materials this month, by which time brochures with complete program and ticket information for the BSO's 2006-2007 season will also be available. To inquire about subscriptions for the 2006-2007 Boston Symphony Orchestra season, please call (617) 266-7575 or 1-888-266-7575, or visit the BSO's website, www.bso.org. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2006-2007 Brochure, Symphony Hall, Boston, MA 02115.

Have you taken ***note***

of our **Symphony Café** recently?

- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

We look forward to the pleasure of your company!

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Coretta Scott King

'54 B.M., '71 HON. D.M.

New England Conservatory mourns the loss
of our esteemed alumna, and celebrates the creation
of the **Coretta Scott King Scholarship** at NEC,
with this special concert:

NEC Concert Choir and Chamber Singers
Brahms Requiem and other works
Monday, April 24, 2006, 8pm
NEC's Jordan Hall · free

To make a contribution to NEC's Coretta Scott King Scholarship,
please contact Jennifer Hill at 617-585-1169 or by email at
Jennifer.Hill@newenglandconservatory.edu

NEW ENGLAND CONSERVATORY

290 Huntington Ave. at Gainsborough St.
Boston MA 02115
NEC Concert Line: 617-585-1122
www.newenglandconservatory.edu/concerts

In Photo: Coretta Scott King receives NEC's Outstanding Alumni Award in 2004.

www.newenglandconservatory.edu

URBAN RESORT

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is
MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON

Print media sponsor is THE BOSTON PHOENIX

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDEN
Executive Director

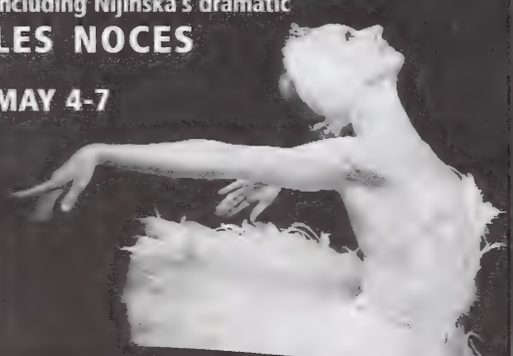
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by

WCVB-TV Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

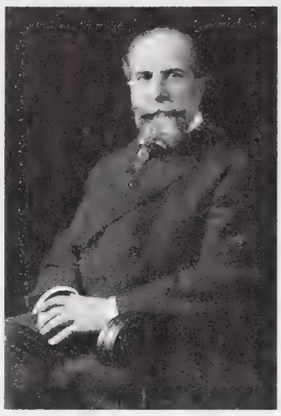
M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

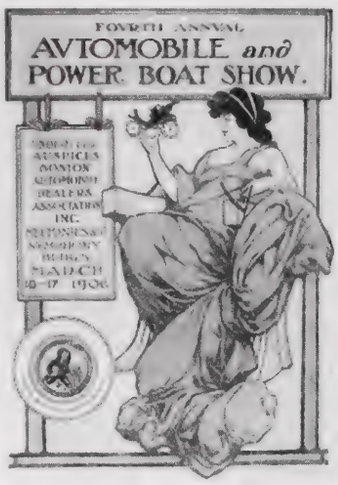
Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



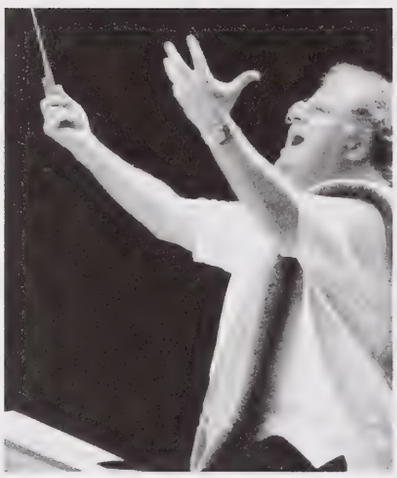
From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season has included a special Opening Night Gala, revivals of *Così fan tutte*, *Falstaff*, and *Wozzeck*, and concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the

Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
○ *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

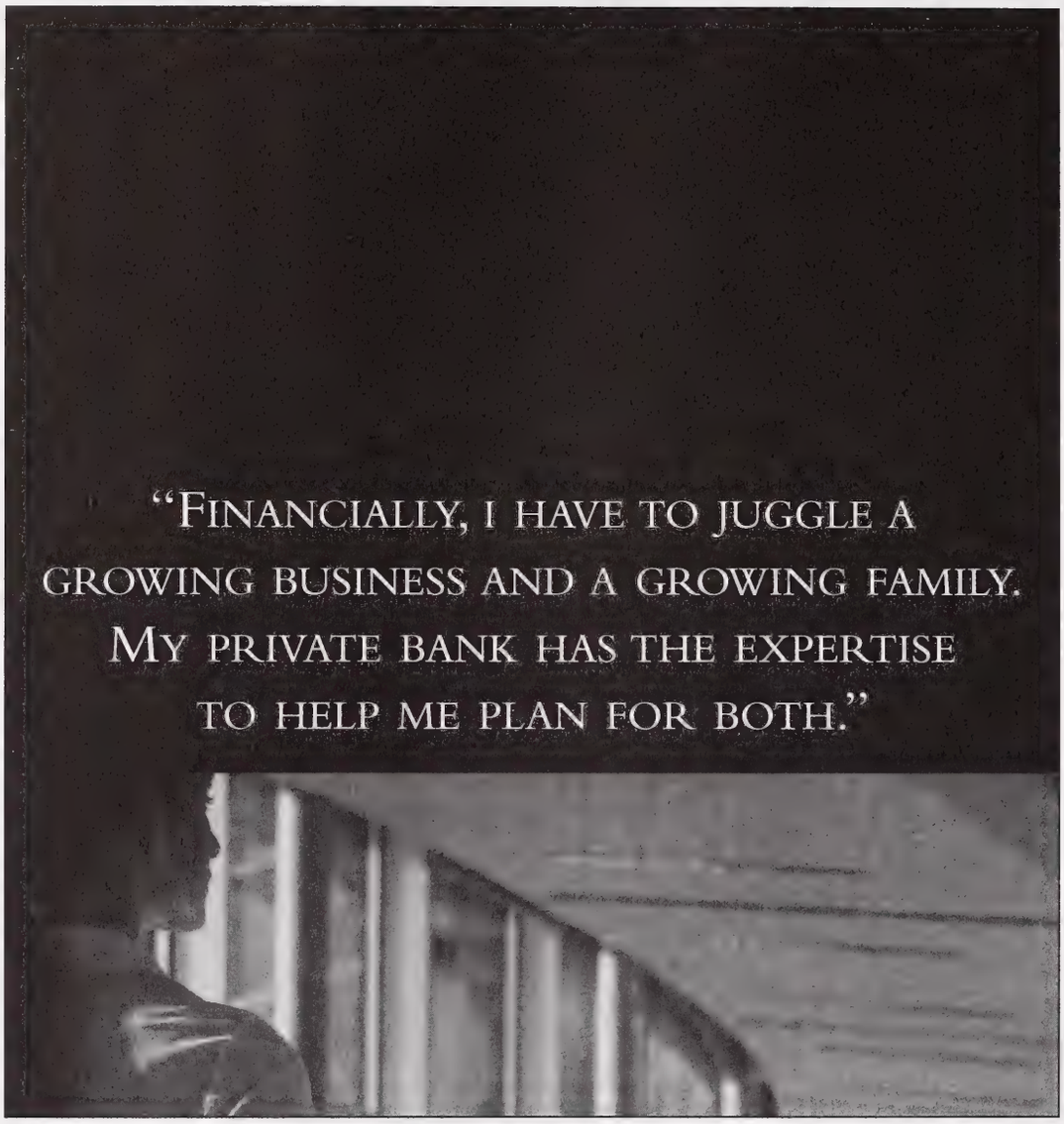
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, April 13, at 8
THE EDWARD AND JOYCE LINDE CONCERT
Friday, April 14, at 1:30
Saturday, April 15, at 8
THE JANET WENTZ MEMORIAL CONCERT

RAFAEL FRÜHBECK DE BURGOS conducting

BERLIOZ — *Requiem* (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertoire)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
MATTHEW POLENZANI, tenor

Text and translation begin on page 41.

There will be no intermission.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 9:40 and the afternoon concert about 3:10.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Experience Trinity

J.S. Bach's *Passion According to St. John*

Featuring the Choirs of Trinity Church with soloists and orchestra. Suggested donation: $10

Good Friday, April 14, 5:30 pm

African-American Music & Spirituality

Presented by Dr. Horace C. Boyer, gospel music scholar, conductor, and performing artist with "The Boyer Brothers." Free; offering accepted.

Friday, March 24, 6 pm
Saturday, March 25, 9 am

Fridays at Trinity

This organ concert series features organists from around the world. Suggested donation: $5

Fridays, 12:15-12:45 pm

Trinity Church in the City of Boston
Copley Square · 617-536-0944
www.trinitychurchboston.org

Hector Berlioz
Requiem (*Grande Messe des morts*), Opus 5

Hector Berlioz was born in the village of La Côte-Saint-André (near Grenoble), Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Grande Messe des morts *in Paris between April and June 1837; it was first performed in the Hôtel des Invalides, Paris, on December 5, 1837, conducted by François-Antoine Habeneck and with Gilbert Duprez as the tenor soloist. The first performance in America was given in New York at the Academy of Music on May 4, 1881, with the Oratorio Society and soloist Italo Campanini conducted by Leopold Damrosch, who had met Berlioz in 1863. B.J. Lang led his Cecilia Society chorus in the first Boston performance on February 12, 1882, at the Music Hall, with Charles Adams as soloist.*

The Boston Symphony Orchestra did not perform Berlioz's Requiem until Charles Munch led a series of performances in April 1951, with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, director, and tenor David Lloyd. Munch led further performances at Tanglewood in 1952 (with the Festival Chorus and tenor Andrew McKinley) and 1954 (in memory of Serge Koussevitzky, with the Festival Chorus and tenor David Poleri); in Boston in April 1959 (with the New England Conservatory Chorus and tenor Léopold Simoneau); and at Tanglewood in July 1959 (with the Festival Chorus and tenor John McCollum). The next several BSO performances were led by Seiji Ozawa in memory of Charles Munch: at Tanglewood in 1970 (with Simoneau), at the Church of St. Paul the Apostle in New York in February 1976 (with tenor Stuart Burrows), and in Paris (combining forces with the Orchestre de Paris and the chorus of the Paris Opera) in March 1976 (again with Burrows). The participating choruses included the Tanglewood Festival Chorus, Framingham Choral Society, and MIT Glee Club at Tanglewood, and the Westminster Choir in New York. Ozawa also led a Tanglewood performance in August 1977 (in which the BSO was joined by the Tanglewood Music Center Orchestra, the brass of the Boston University Young Artists Orchestra, the Tanglewood Festival Chorus and Choir, John Oliver, conductor, and tenor Kenneth Riegel) and subscription performances in Boston and at Carnegie Hall in April 1982, with the Tanglewood Festival Chorus, John Oliver, conductor, and tenor John Aler. Until this week, Ozawa had also led all of the other BSO performances since then, all with the Tanglewood Festival Chorus: in September 1989 to open that year's subscription season (with tenor Frank Lopardo); at Tanglewood in August 1990 (with Lopardo, and with members of the Tanglewood Music Center Orchestra augmenting the BSO); in October 1993 (with Vinson Cole, at which time the work was recorded for RCA), followed by tour performances that December in Paris, Hong Kong, Tokyo, and Osaka; at Tanglewood on August 1995 (with Cole and members of the TMC Orchestra), as one of the final works in the BSO's year-long musical survey marking the fiftieth anniversary of the end of World War II; and most recently in October 2001 in Boston and at Carnegie Hall (with tenor Stanford Olsen), following the attacks of 9/11 that year, "in memory of those who were lost, in tribute to those who lost loved ones, and in tribute to all those who helped to bring comfort."

The work is scored for tenor solo, chorus, and a large orchestra, with (see below) four additional brass groups. Berlioz's orchestra calls for four flutes, two oboes, two English horns, four clarinets, eight bassoons, twelve horns, eight pairs of timpani, two bass drums,

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

four tam-tams, ten pairs of cymbals, and strings numbering seventy violins, twenty violas, twenty cellos, and eighteen double basses. These numbers, which reflect desirable strengths rather than individual parts, are not often fully assembled in modern performances. The four additional brass groups, to be stationed, as Berlioz indicates in the score, at the four corners of the auditorium, include a total of four cornets, twelve trumpets, sixteen trombones, two tubas, and four ophicleides: North—four cornets, four trombones, and two tubas; South—four trumpets, four trombones, and four tubas; East—four trumpets and four trombones; West—four trumpets and four trombones. With regard to the chorus, Berlioz notes in the score that "The number indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. If one has an immense chorus of 700 or 800 voices, the entire group should sing only in the Dies irae, the Tuba mirum, and the Lacrymosa."

Berlioz grew up in a tradition that harnessed music to the service of "*la gloire*," for the French Revolution had found large-scale ceremonial very much to its taste, and composers of the time were able to extend themselves in a manner highly prophetic of the coming romantic passion for the infinite and the immeasurable. The great outdoor *fêtes* of the 1790s employed enormous choruses accompanied by armies of wind and percussion. This music was no longer played when Berlioz arrived in Paris as a medical student in 1821, but his first teacher, Jean-François Lesueur, had been a leading com-

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

THE CAMBRIDGE HOMES
A Not-for-Profit Tradition of Caring since 1899

Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

Too beautiful.
Too seductive.
Too bad.

Massenet's
irresistible and captivating opera

Thaïs (TAH-eess)
Sung in French with projected English surtitles

April 28 – May 9, 2006
The Shubert Theatre, Boston
Evenings at 7:30pm, Matinees at 3pm

Tickets start at $34
telecharge.com (800) 447-7400
www.blo.org

Free Opera Previews
one hour before curtain

The Diva Season
Boston Lyric OPERA New England

poser of such ceremonial music, with a style of monumental simplicity that exactly suited large-scale outdoor performances. It was Berlioz's infusion, a generation later, of an expressive poetic style into the grandiose outlines of such works as the *Grande Messe des morts* (the Requiem) and the *Te Deum* that endowed them with such individuality and striking beauty.

The matching of space and sonority was one of Berlioz's lasting obsessions, and the Requiem, notorious for its requirement of four brass bands in addition to a large orchestra and chorus, owes much to his disgust, in 1831, at finding the vast interior of St. Peter's Basilica in Rome provided only with a choir of eighteen voices and a small organ on wheels. The building cried out for immense forces, he felt. He was to be proved right twenty years later in St. Paul's Cathedral in London, when he witnessed the annual service for London's Charity Children in which 6,000 children intoned "All people that on earth do dwell." The effect of huge numbers of voices in a huge interior space threw Berlioz into a delirium of emotion from which he took days to recover.

Conversely, he hated noisy pit bands in small theaters, objected constantly to the overuse of trombones and bass drum at the Opéra-Comique, and felt deeply that the experience of music must relate to the building in which it is heard, and to the disposi-

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

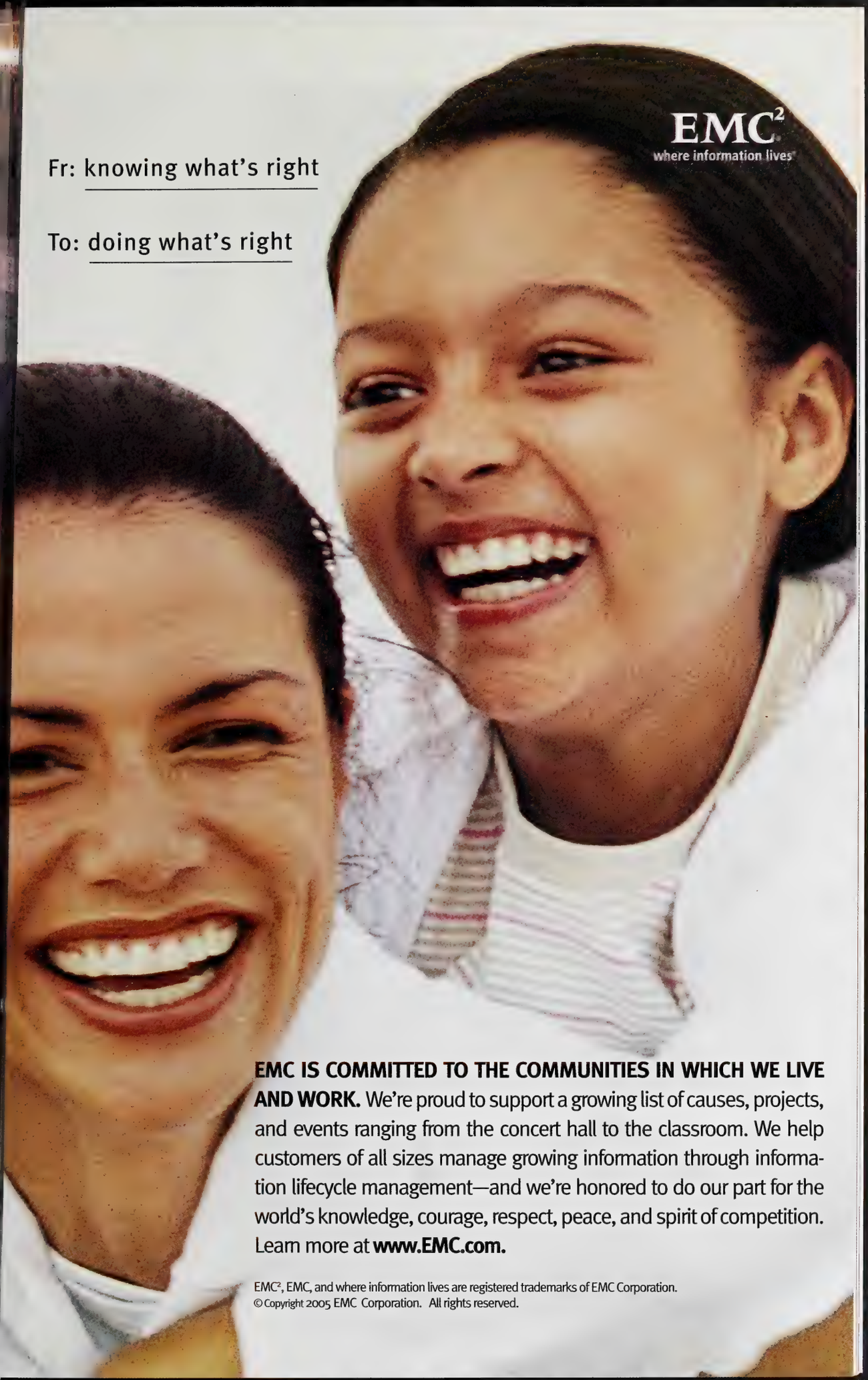
ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

tion of performers and audience within that building. His symphonies and operas all make frequent use of offstage effects. The *Te Deum* is based on the concept of pitting an organ against an orchestra at opposite ends of a large church. His aim in such works as these was to create a huge three-dimensional block of sound in which the contemplative soul might lose itself in humility and wonder, adding to that, in the Requiem, an all-consuming apocalyptic musical equivalent of the Last Judgment. It was the kind of musical experience no one had dreamed of before. Saint-Saëns seems to have grasped the nature of the acoustical idea when he said, "It seemed as if each separate slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ."

Berlioz's opportunity to exploit these ideas came in 1837 when a Requiem was commissioned by the Minister of the Interior for a grand public ceremony to be performed on the second anniversary of the death of General Mortier, killed in an attempted assassination of King Louis-Philippe. He set to work at once like a man possessed: "The text of the Requiem was a quarry that I had long coveted. Now at last it was mine, and I fell upon it with a kind of fury. My brain felt as though it would explode with the pressure of ideas. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough, and I devised a sort of musical shorthand which was a great help to me."

The task was made easier by recycling various ideas from earlier projects. The *Messe solennelle* of 1824 had included, in embryonic form, the immense fanfare that Berlioz now used to depict the Last Trump, "*tuba mirum spargens sonum*." He was finally able to show that the single trombone that represents the Last Judgment in Mozart's Requiem was inadequate—pathetic, he might have said. The Kyrie of the early Mass also provided a theme that Berlioz thoroughly reworked for the Offertoire of the Requiem. Other passages were doubtless drawn from an oratorio entitled *Le Dernier Jour du monde* planned in 1832, and from a huge seven-movement work begun in 1835 (but

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

We offer the best price for the jewelry you are ready to sell.

GoodByeJewelry!

maxenelieberman
617.357.8500
max@maxlieb.com

Sanity has prevailed
The suit is back
(and it's an Oxxford)

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

never finished) called *Fête musicale funèbre à la mémoire des hommes illustres de la France*. Its cumbersome title reveals what Berlioz meant when he said he had long coveted the text of the Requiem; perhaps he had already begun to set the text two years earlier.

No sooner was the score written than the performance was canceled, much to Berlioz's annoyance. But an opportunity to perform it arose a few months later when the French army carving out an Empire in North Africa lost its commander-in-chief in the heat ofbattle, so it was played in a memorial service in the church of the Invalides in Paris on December 5, 1837, a memorable occasion of which Berlioz left a vivid account in his *Memoirs*. According to this account, the conductor, Habeneck, put down his baton at the very moment that he most needed to set the broad new tempo for the *Tuba mirum*, since he felt the urge—obviously irresistible—to take a pinch of snuff. Berlioz, sitting near, leaped to his feet and gave the four beats of the new tempo and thus saved the performance from disaster. Unlikely though it seems, this incident is now widely regarded as historical, if unverifiable, fact.

An engraving of François-Antoine Habeneck by L. Massard (c.1844)

The concert was a stirring public occasion which signified the blessing of official approval and the wider awareness in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius, an impression that is made equally strongly by the work today. Although the full score was published soon after its first performance, Berlioz gained more prestige than money from the event; it was a high point in what was ultimately a tragic and disappointing career. He gave two more complete performances in Paris in later years, both of them in the church of St. Eustache, near Les Halles. Elsewhere he played extracts in his concerts, including a performance of the *Offertoire* in Leipzig in 1843 that deeply impressed Schumann.

It was the Requiem that inspired Heine to call Berlioz an "antediluvian bird, a colossal nightingale, a lark the size of an eagle." Berlioz himself was equally stirred by the volcanic power of the Requiem text as by the technical innovations of his score. The vast spatial sonorities are but one stroke of imaginative daring; not all parts of the score require the full army of instruments, and he interleaves the larger movements—the *Dies irae*, the *Rex tremendae*, and the *Lacrymosa*—with the *Quid sum miser*, a quiet reflection on the *Dies irae*, and the contemplative, unaccompanied *Quaerens me*.

The opening movement, **Requiem et Kyrie**, is subdued and full of premonition, with a halting, chromatic theme introduced by the tenors, and a glorious gleam of light on "*et lux perpetua luceat eis*." The full explosion of the *Tuba mirum* is introduced by a series of verses of the **Dies irae**, each more urgent and exciting than the last. When the distant trumpet first sounds, time seems to stand still, and the full thunder of the timpani announces the Last Judgment itself.

After the contemplative **Quid sum miser** we move to the most energetic movement of the work, the **Rex tremendae**, with a gigantic cataclysm on the words "*ne*

cadam in obscurum." The **Quaerens me** is austere and contrapuntal (as if Berlioz's well-known scorn of Palestrina was not to be taken seriously), with a fondness for quasi-spoken utterances in the lower voices. The **Lacrymosa** brings out the full forces for the last time, with a tremendous discharge of musical energy in the coda.

The **Offertoire** exploits an unusual idea by giving an expressive fugato to the orchestra and just two notes, calmly swaying, to the chorus; not until the final cadence does the chorus abandon their two notes, as if they have finally broken their confinement. Berlioz points the **Hostias** that follows with some extraordinary wide-spaced chords for three flutes and eight very low trombones; responding to the men's voices chanting in block chords, this evokes the imagined sonority of celestial space. So too does the **Sanctus**, where the sensuous line for the tenor solo—his only appearance—alternates with a vigorous fugal *Hosanna* for the full chorus. This is more earthly, earthy even, and suggestively Handelian, for Berlioz's oftenstated distaste for fugal writing was clearly suspended when setting Latin texts such as these. To close the work the **Agnus Dei** recalls the *Hostias* and the *Kyrie* and then fades majestically into the distance while the massed timpani beat the retreat.

Berlioz's "Requiem" by Fantin-Latour

The music is for the most part solemn and austere, even ascetic. There is little of the brilliant color of Berlioz's overtures, little of the intimacy of the songs, but a stern contrapuntal manner and an occasional modal flavor. It is the music not of an orthodox believer but of a visionary inspired by the dramatic implications of death and judgment. The images of Blake and John Martin come to mind. The Requiem reaches back to the long tradition of French choral music from before and after the Revolution, and has offered inspiration to many who came after, including Verdi, Saint-Saëns, and Messiaen.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

Requiem et Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis,
Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be
performed in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba mirum spargens sonum

Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
cum resurget creatura
judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous
sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creatures shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

Quid sum miser

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

I pray a supplicant, kneeling,
my heart contrite as ashes,
give care to my end.

Please turn the page quietly,
and only after the music has stopped.

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Confutatis maledictis [Jesu]
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

Quaerens me

Quaerens me sedisti lassus;
Redemisti crucem passus.

Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross;
let not such labor be in vain.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty;
Spare, O God, me, thy suppliant.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Pie Jesu,
Dona eis requiem aeternam.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Merciful Jesu,
Grant them eternal rest.

Offertoire

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis!
Domine, libera eas de poenis
inferni
et de profundo lacu!
Libera eas, et sanctus Michael signifer

repraesentet eas in lucem sanctam
quam olim Abrahae
et semini ejus promisisti,
Domine Jesu Christe. Amen.

O Lord, Jesus Christ, King of glory,
deliver the souls of the departed
faithful from torment.
O Lord, deliver them from the
torments of hell
and from the bottomless pit.
Deliver them, and let Saint Michael
the standard-bearer
bring them forth into the holy light
which thou once promised
to Abraham and his seed,
Lord Jesus Christ. Amen.

Hostias

Hostias et preces tibi,
laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

To thee we render our offerings
and prayers with praises.
Receive them for those souls
which we commemorate today.

Sanctus

Sanctus, sanctus, sanctus, Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, God of Sabaoth.

Heaven and earth are full of thy glory.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam!

Lamb of God, that takest away the sins
of the world,
grant them eternal rest.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam!
Ad te omnis caro veniet.

To thee, O God, praise is meet in Zion,
and unto thee shall the vow be
performed in Jerusalem.
Hearken unto my prayer:
unto thee all flesh shall come.

Requiem aeternam dona defunctis,
Domine,
et lux perpetua luceat eis!
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum, Domine,
quia pius es! Amen.

Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Grant them eternal rest, O Lord,
and let everlasting light shine on them
with thy Saints for ever, O Lord,
for thou art merciful. Amen.

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

More . . .

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir

Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great? with Rob Kapilow and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet and Luciana Souza
Brazilian Duo
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra with Kurt Masur conductor **and Sergey Khachatryan** violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik
Crossing the Divide
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin **and Nikolai Lugansky** piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin **and Pinchas Zukerman** violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

BOSTONMODERNORCHESTRAPROJECT

05|06

THE MUSIC
FORMERLY KNOWN
AS CLASSICAL

MUKAIYAMA

04 NOV 05
Opening event featuring the North American premiere of **LOUIS ANDRIESSEN**'s *Trilogy of the Last Day* with guest artist Tomoko Mukaiyama; plus works by Julia Wolfe and Evan Ziporyn

HYLA

21 JAN 06
8th annual **BOSTON CONNECTION** concert featuring Lee Hyla's *Lives of the Saints* with Mary Nessinger, mezzo-soprano; also featuring works by Jonathan Sokol and Krysztof Penderecki

KIM

10 MAR 06
CONCERTOS FOR INDIGENOUS INSTRUMENTS, featuring concertos for Persian ney, Indian flutes, tabla, sarangi, and sitar, Korean percussion, and Japanese koto, including the world premieres of new works by Reza Vali, Jin Hi Kim, and Shirish Korde

STOLTZMAN

26 MAY 06
Music for the modern **BIG BAND**, featuring a new work by William Thomas McKinley for Richard Stoltzman, clarinet, and the original jazz band version of George Gershwin's *Rhapsody in Blue* with Stephen Drury, piano; plus works by Leonard Bernstein and Milton Babbitt

All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

GIL ROSE, CONDUCTOR

06 DEC 05 | 07 FEB 06 | 04 APR 06
BMOP returns to the Moonshine Room at Club Café for its innovative **CLUB CONCERTS** series.

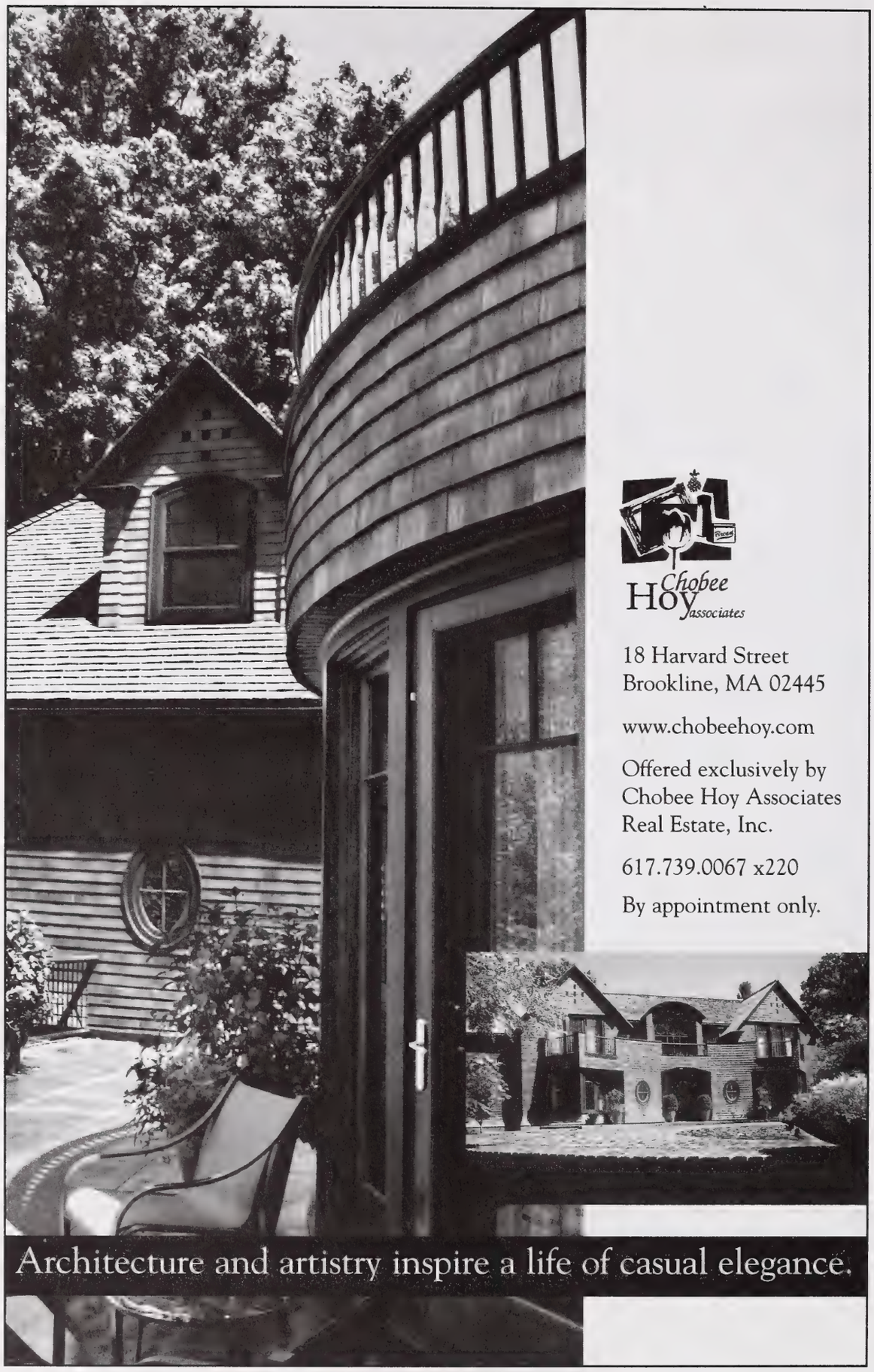
All Club Concerts begin at 7:00. Doors open for food and drinks at 6:00.

ORDER TICKETS online or by phone
ARTISTIC DIRECTOR: GIL ROSE **www.bmop.org | 617.363.0396**

the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the composer's music (Oxford). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback).

The Boston Symphony Orchestra has made two recordings of the Berlioz Requiem: famously in 1959 under Charles Munch with tenor Léopold Simoneau and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor (RCA; this has had at least two "regular" CD reissues but is now showing up in the listings only as a *very* high-priced RCA "Living Stereo" audiophile CD seemingly brought into the United States from Japan); and more recently in 1993 under Seiji Ozawa with tenor Vinson Cole and the Tanglewood Festival Chorus, John Oliver, conductor (also RCA). BSO Music Director James Levine recorded the Berlioz Requiem with the Berlin Philharmonic, the Ernst-Senff-Choir, and tenor Luciano Pavarotti in 1989 (Deutsche Grammophon). Colin Davis's 1969 recording with the London Symphony Orchestra, London Symphony Chorus, and tenor Ronald Dowd, part of the conductor's pioneering Berlioz cycle of the late 1960s and early '70s, has been reissued in a mid-priced two disc set that also includes Davis's London Symphony recording of Berlioz's *Te Deum* (Philips). Other recordings—listed alphabetically by conductor, though with no guarantee as to availability—include Charles Dutoit's with the Montreal Symphony Orchestra and Chorus and tenor John Mark Ainsley (Decca), Noel Edison's with the Elora Festival Orchestra, Toronto Mendelssohn Chorus and Youth Chorus, and tenor Michael Schade (budget-priced Naxos), Robert Shaw's with the Atlanta Symphony Orchestra and Chorus and tenor John Aler (Telarc), and (most recently) Robert Spano's with the Atlanta Symphony Orchestra and Chorus and tenor Frank Lopardo (also Telarc). For the historically minded, Sir Thomas Beecham's famous 1959 concert performance at London's Royal Albert Hall, with the Royal Philharmonic Orchestra and Chorus and soloist Richard Lewis, is available in good sound on BBC Legends.

—Marc Mandel


Chobee
Hoy associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana*, Mendelssohn's *Elijah* and *St. Paul*, and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve*. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Phil-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

The Boston Conservatory Wind Ensemble
APR 27

Eric Hewitt, Conductor

Program to include works by Verdi, Messiaen, Hughes, and Berlioz. The performance of Babin's *Hillindale* Waltzes will feature Wind Ensemble Concerto Competition Winner David Heikkinen, clarinet.

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: (617) 912-9222 | event line: (617) 912-9240 | www.bostonconservatory.edu

harmonia in London, the London Symphony Orchestra, and La Scala of Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he conducts both the BSO and the Tanglewood Music Center Orchestra. Following his all-Mozart program and performances of the Berlioz Requiem this month, he returns to Tanglewood for three BSO concerts in August: a program of Turina, Falla, Debussy, and Ravel; an all-Brahms program with pianist Peter Serkin, and, to close the BSO's summer season, an all-Beethoven program with pianist Yefim Bronfman.

Matthew Polenzani

The acclaimed lyric tenor Matthew Polenzani has been praised for the artistic versatility and fresh lyricism he brings to concert and operatic appearances on leading international stages. The 2004 Richard Tucker Award winner, Mr. Polenzani appears this season with the Metropolitan Opera as Ferrando in *Così fan tutte*, Fenton in *Falstaff*, and Don Ottavio in *Don Giovanni*, all under the baton of James Levine. Other return engagements include *Così fan tutte* at Seattle Opera, Alfredo in *La traviata* at the Teatro Comunale di Firenze, and *Don Giovanni* with Antonio Pappano and the Orchestra della Santa Cecilia. On the concert stage he returns to the Boston Symphony Orchestra for Berlioz's Requiem and performs Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Summer festival appearances include performances of *Gurrelieder* and *Don Giovanni* with James Levine and the Boston Symphony Orchestra at Tanglewood, Beethoven's Symphony No. 9 with Leonard Slatkin and the Los Angeles Philharmonic at the Hollywood Bowl, and Mozart's *Coronation* Mass with Louis Langrée at Lincoln Center's Mostly Mozart Festival. The many highlights of his recent Metropolitan Opera seasons have included a new Julie Taymor production of *Die Zauberflöte* and a new Francesca Zambello production of *Les Troyens*, both with Levine;

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.

Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* ***Symphony Hall.***

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE[SM]

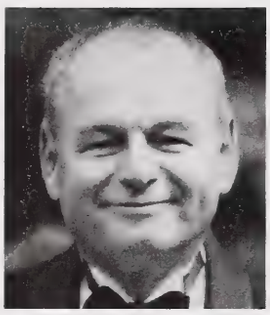
Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885®

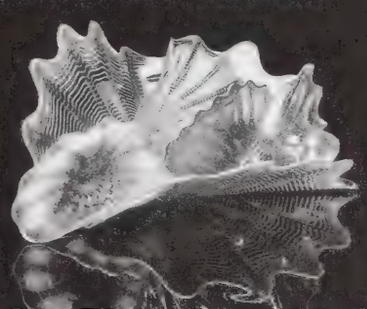
a new Marthe Keller production of *Don Giovanni* with Sir Andrew Davis, and a new Jürgen Flimm production of *Salome* with Valery Gergiev, as well as revivals of *Il barbiere di Siviglia* and *Die Meistersinger von Nürnberg*. In addition, he has appeared in *L'elisir d'amore* at the Teatro San Carlo and Rome Opera, *Il barbiere di Siviglia* at San Francisco Opera, New York City Opera, and the Bayerische Staatsoper, *Il turco in Italia* at the Rossini Festival of Pesaro, *La traviata* at the Aix-en-Provence Festival, *Lucia di Lammermoor* at the Teatro Lirico di Cagliari, *Lakmé* and *Roméo et Juliette* with Opéra de Bordeaux, and concert performances of *Rigoletto* with Daniel Oren and the Israel Philharmonic Orchestra. Mr. Polenzani has been acclaimed in symphonic appearances with James Levine and the Boston Symphony Orchestra, Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. In a single recent season he was honored to appear on all three stages of Carnegie Hall: with the MET Chamber Ensemble at Zankel Hall; in solo recital with pianist James Levine at Weill Hall; and in a Schubert Liederabend, with Maestro Levine as pianist, on the stage of Isaac Stern Auditorium. Matthew Polenzani made his Boston Symphony Orchestra debut in December 2004, as soloist in Berlioz's *Roméo et Juliette* in Boston and New York with James Levine conducting.

Tanglewood Festival Chorus
John Oliver, Conductor



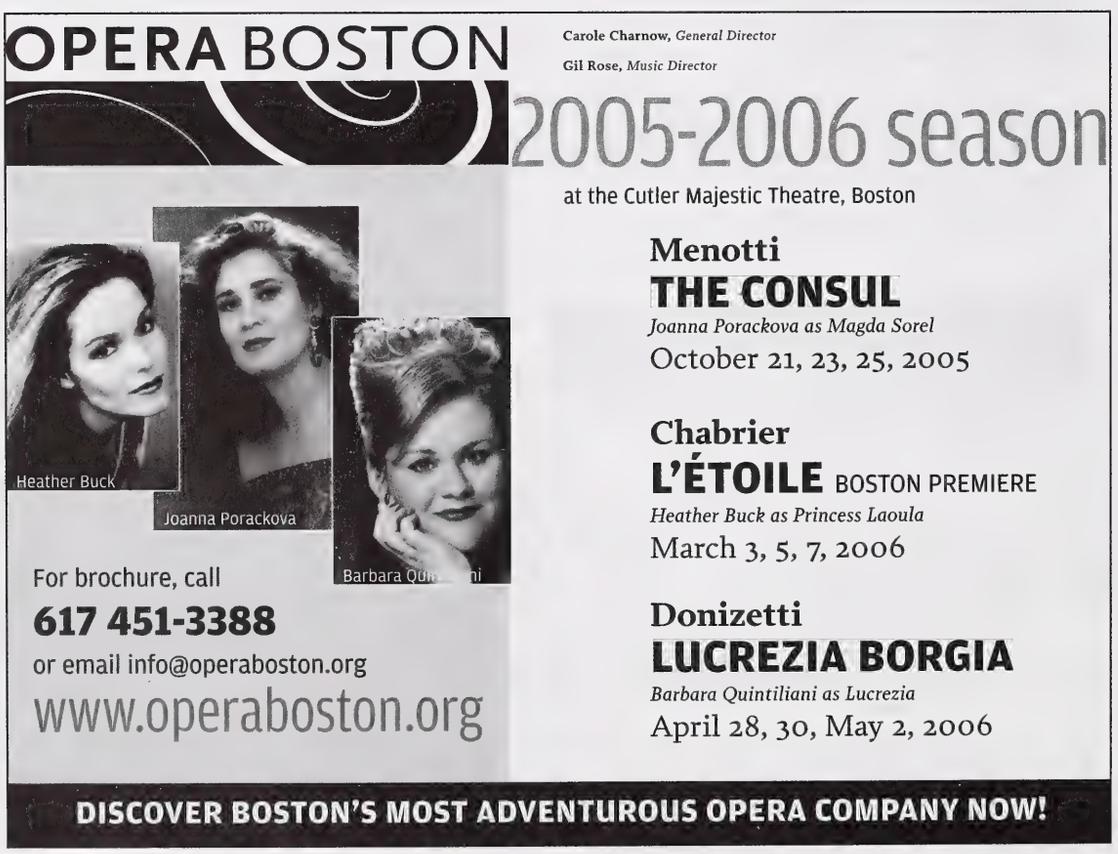
The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. Last month the chorus performed Beethoven's Ninth Symphony with the BSO under Marek Janowski at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.



Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

The symbol + denotes members of the chamber chorus in the "Quid sum miser" (third movement) and the "Quaerens me" (fifth movement) of Berlioz's Requiem in this week's performances.

Sopranos
Elise Ackermann
Carol Amaya
Meredith Malone Armbrust
Sarah J. Bartolome
Michele M. Bergonzi
Myfanwy Callahan
Jenifer Lynn Cameron+
Catherine C. Cave
Triana Chez
Emily Anderson Chinian
Anna S. Choi
Lorenzee Cole
Sarah Dorfman
Stefanie J. Gallegos
Karen Ginsburg
Rachel Gillett
Wendy Gragg
Laura C. Grande
Kathy Ho
Emily Jaworski+
Carrie Kenney
Donna Kim
Nancy Kurtz+
Glenda Landavazo
Jacqueline Lang
Ruthie Miller
Kieran Murray+
Laura Stanfield Prichard
Livia Racz
Melanie W. Salisbury
Joan P. Sherman*
Donna R. Westervelt+

Mezzo-sopranos
Maisy Bennett*
Betty Blanchard Blume
Lauren A. Boice
Laura B. Broad
Abbe Dalton Clark
Ethel Crawford+
Diane Droste
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman
Debra Swartz Foote
Dorrie Freedman#
Irene Gilbride#
Mara Goldberg
Rachel Hallenbeck+
Jessica Hao
Yuko Hori
Evelyn Eshleman Kern
Gale Livingston
Louise-Marie Mennier+
Antonia R. Nedder
Fumiko Ohara
Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith#
Ada Park Snider#
Julie Steinhilber
Cindy Vredeveld+
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
John C. Barr
Ed Boyer
Stephen Chrzan
Andrew Crain+
Tom Dinger
Keith Erskine
Len Giambrone
J. Stephen Groff
David M. Halloran
Stanley Hudson
James R. Kauffman
Thomas Kenney+
Ronald Lloyd
Henry Lussier#+
Travis Marshall
Michael Mulcunry
David Norris#+
John R. Papirio
Dwight E. Porter#
Peter Pulsifer
David Raish
Brian R. Robinson
Blake Siskavich+
Mark A.H. Sivers
Arend Sluis+
Peter L. Smith
Martin S. Thomson+
Stratton P. Vitikos
Kurt Walker+

Basses
Rishi K. Basu+
Edward Batchelder
Solomon Berg
Daniel E. Brooks
Chuck Brown
Paulo Cesar Carminati
Kirk Chao
Matthew E. Crawford
Mark Gianino+
Jim Gordon
Jay Gregory
Mark L. Haberman
Marc J. Kaufman
David Kilroy+
John Knowles#+
G.P. Paul Kowal
Bruce Kozuma
Timothy Lanagan+
Daniel Lichtenfeld
Orville Y. Lim+
Eryk P. Nielsen+
Stephen H. Owades*
Donald R. Peck+
David Perkins
Michael Prichard
Peter Rothstein#+
Vladimir Roudenko#
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Bradley Turner
Thomas C. Wang
Peter J. Wender#
Matthew Wright

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Frank Corliss, Principal Rehearsal Pianist

LandVest®

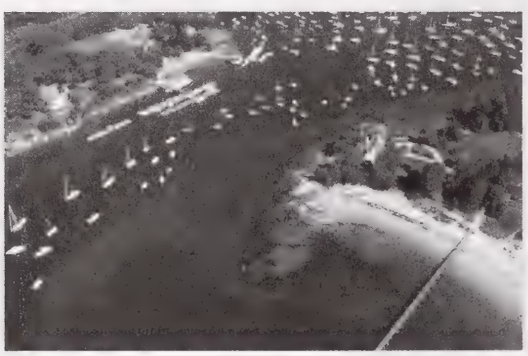
Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

Gloucester, Massachusetts
CULBUOY

Private waterfront property w/ commanding views of the Atlantic Ocean. Situated on 2.69± acres, the 8+ bedroom salt box colonial boasts original finishes including wide-beam ceilings, open fireplaces, wide-board flooring and New England Federal Pine cabinetry. Incl. a carriage house w/ a 2-bay garage and 1 bedroom apt. on the second floor, and a 350 ft. seawall. ***$3,100,000***

South Hamilton, Massachusetts
BAY ROAD ESTATE

Sited on 2.5± acres, a c1890 New England carriage house fully renovated in 2002. The residence was re-designed with spacious, sun-filled rooms, vaulted ceilings with original beams, state-of-the art kitchen, great room, new plumbing and electrical systems throughout and a 2-bay garage with 2 horse stalls. ***$2,495,000***



Manchester-by-the-Sea, Massachusetts
WILLOWGATE

Private estate with views of the Atlantic and Manchester Harbor and a white, sandy beach. c1881 mansion on 2.16 acres, private beachfront ownership and rights to an association dock. ***$6,750,000***

Also available on 1.52± acres, a three-bedroom, newly renovated harbor front cottage with detached garage and rights to apply for membership to Long Beach and dock association. ***$4,000,000***

Subject to the sale of the main estate.

BSOWEEK220413 2006MA0934SK

Gloucester, Massachusetts
HIGH ROCK TERRACE

This 1986 oceanfront contemporary Cape-style house offers stunning views towards both Thatcher's Island and Long Beach from most of the sun-filled rooms. Recently renovated, this attractive 4,500-square-foot house contains five bedrooms, four and a half baths, and three fireplaces. The beautiful kitchen has been completely renovated and the property can be divided to create a separate two-bedroom, two-bath guest apartment. Decks on both the first and second floors allow for dramatic ocean front entertaining. ***$1,750,000***

Lanse L. Robb 617-357-8996
lrobb@landvest.com

www.landvest.com

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.

Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Continued on page 59

arouse your senses

celebrating 10 years of fine Persian cuisine

LALA ROKH

ON BEACON HILL

97 MT. VERNON ST. BEACON HILL
617.720.5511 · LALAROKH.COM
FULL SPIRITS MENU

PRIVATE ROOMS NOW AVAILABLE FOR HOLIDAY PARTIES

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2004-2005 season, members of the Walter Piston Society generously contributed more than $4.8 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Nicole Leonard, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (29)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Miss Eleanor Babikian
Mr. Henry W. D. Bain
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Dr. and Mrs. Richard Balsam
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Michael Buonsanto
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mr. and Mrs. Ronald C. Curhan
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mr. Henry B. Dewey
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot

Continued on page 63

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

Have you taken ***note***

of our **Symphony Café** recently?

- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

We look forward to the pleasure of your company!

Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
John W. Erwin
Lillian K. Etmekjian
Mr. David H. Evans
Ms. Marilyn Evans
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
C. Peter and Bev A. Fischer
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mr. William H. Ganick
David Endicott Gannett
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Ms. Claire Goldman
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mr. James W. Hoerle
Joan and Peter Hoffman
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. Thomas P. Hosmer
Mr. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)

Continued on page 65

The British School of Boston

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

Life is short. Play.....

Restored Steinways Available
A Tradition of Excellence
Since 1950

Acme Piano Craftsmen
Lee Doherty, President
(617) 623-0600
10 Garfield Avenue, Somerville, MA 02145
www.AcmePiano.com

F.L.PUTNAM

INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Mr. and Mrs. Russell P. Mead
Dr. Joel Melamed
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. Sumner Milender and Ms. Edith Michelson
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Margaret D. Philbrick
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Dr. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. Robert Saltonstall
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Gloria and Dan Schusterman
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Mrs. Joseph P. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal

Continued on page 67

Derby and Company

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mrs. Mary Gardiner Wilkinson-Greenberg
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Isa Kaftal and George O. Zimmerman

UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

ROCKPORT CHAMBER MUSIC FESTIVAL

Celebrating 25 Years

June 8-July 2, 2006

Rockport, MA
David Deveau, Artistic Director

www.rcmf.org 978.546.7391

NEXT PROGRAM...

Wednesday, April 19, at 7:30
(Open Rehearsal)
Thursday, April 20, at 8
Friday, April 21, at 1:30
Saturday, April 22, at 8
Tuesday, April 25, at 8

Pre-Concert Talks by
Hugh Macdonald of Washington University, St. Louis

ROBERT SPANO conducting

SAARIAHO — *Nymphéa Reflection*

I. Sostenuto –
II. Feroce
III. Dolcissimo
IV. Lento espressivo
V. Furioso
VI. Misterioso

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

PIOTR ANDERSZEWSKI

INTERMISSION

SIBELIUS — *The Bard*, Tone poem, Opus 64

ANN HOBSON PILOT, solo harp

SIBELIUS — Symphony No. 3 in C, Opus 52

Allegro moderato
Andantino con moto, quasi allegretto
Moderato – Allegro (ma non tanto)

Atlanta Symphony Orchestra Music Director Robert Spano returns to the BSO podium for a program featuring acclaimed young Polish pianist Piotr Anderszewski in Beethoven's energetic and witty Piano Concerto No. 1, which finds the composer drawing on Mozart's musical language while simultaneously striving for his own musical style. Works by Finnish composers Kaija Saariaho and Jean Sibelius complete the program. Saariaho's vivid *Nymphéa Reflection* (2001) is an orchestral piece that revisits material from her 1987 work for string quartet and electronics, *Nymphéa* ("Water Lily"). The great Finnish composer Jean Sibelius wrote his elegiac tone poem *The Bard* in 1913-14, in the wake of his Fourth Symphony. These are the first BSO performances of *The Bard*, which provides a telling contrast to Sibelius's Third Symphony of 1907, perhaps his lightest and most charming work in the genre.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, April 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—April 20, 8-1:15
Friday 'A'—April 21, 1:30-3:45
Saturday 'B'—April 22, 8-10:15
Tuesday 'B'—April 25, 8-10:15

ROBERT SPANO conducting
PIOTR ANDERSZEWSKI, piano

SAARIAHO	*Nymphéa Reflection*
BEETHOVEN	Piano Concerto No. 1
SIBELIUS	*The Bard*
SIBELIUS	Symphony No. 3

Programs and artists subject to change.

Thursday 'C'—April 27, 8-10:10
Friday 'B'—April 28, 1:30-3:40
Saturday 'A'—April 29, 8-10:10
Tuesday 'C'—May 2, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony in B Minor, *Unfinished*
HENZE	Adagio, Fugue, and Maenads' Dance from the opera *The Bassarids* (American premiere)
BRAHMS	Violin Concerto

Sunday, April 30, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ALL-MOZART PROGRAM	Flute Quartet in A, K.298 Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 Quintet for horn and strings, K.407 Clarinet Quintet in A, K.581

A Full-Service Lifecare Retirement Community

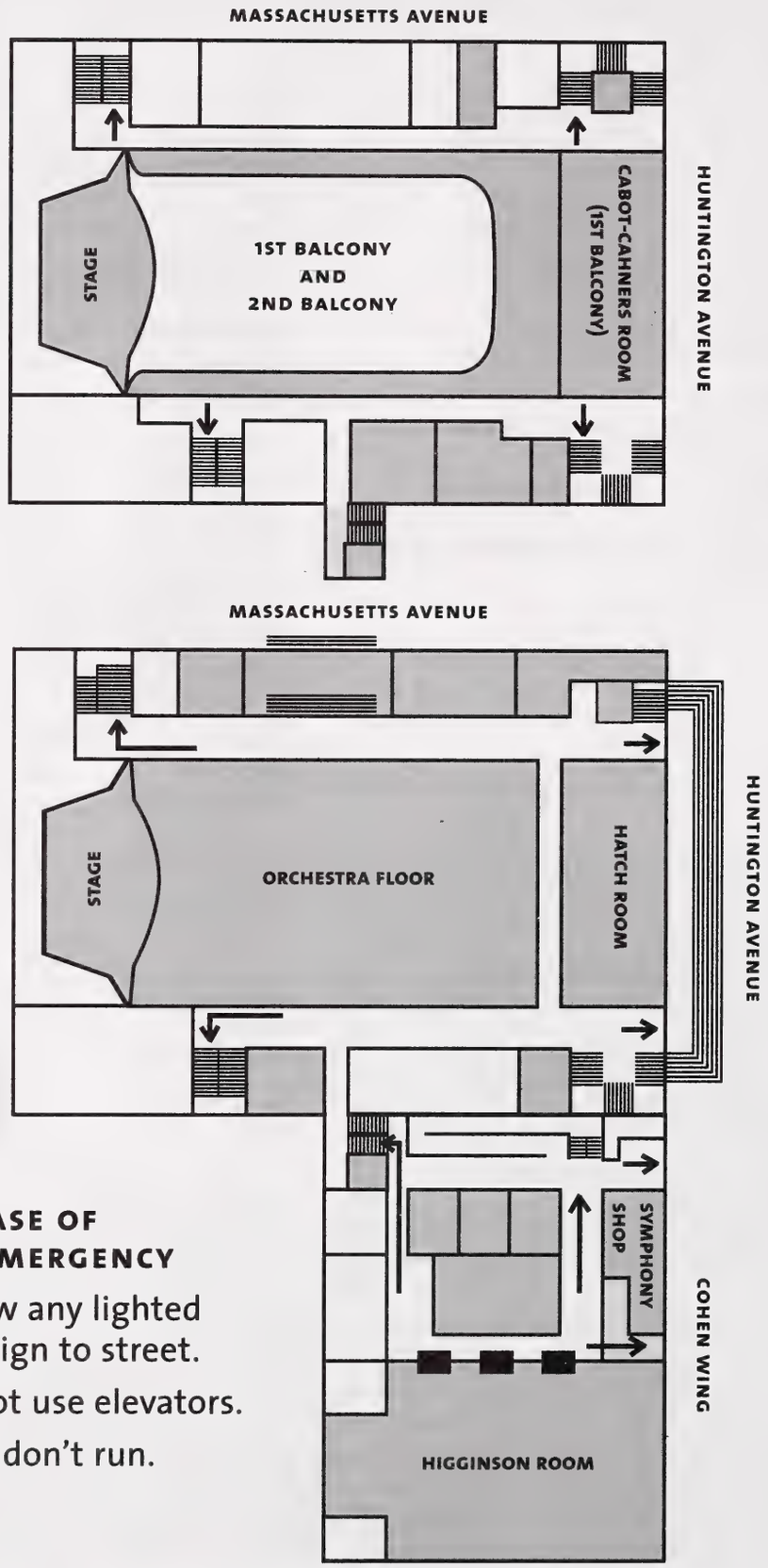
BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

MCC
masscultural council.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is **All is One:** Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

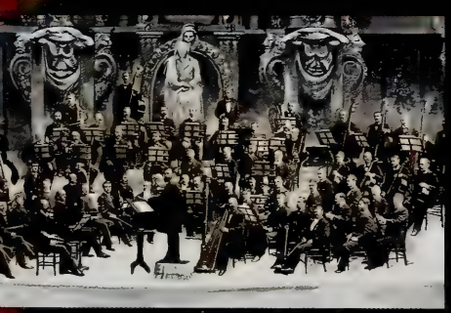
The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com

Educational Religious Corporate Municipal Residential

BOSTON SYMPHONY ORCHESTRA

125



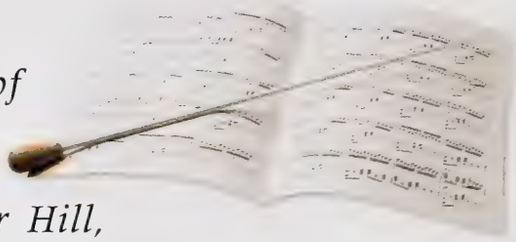
2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT IS ABOUT TO BEGIN.



In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

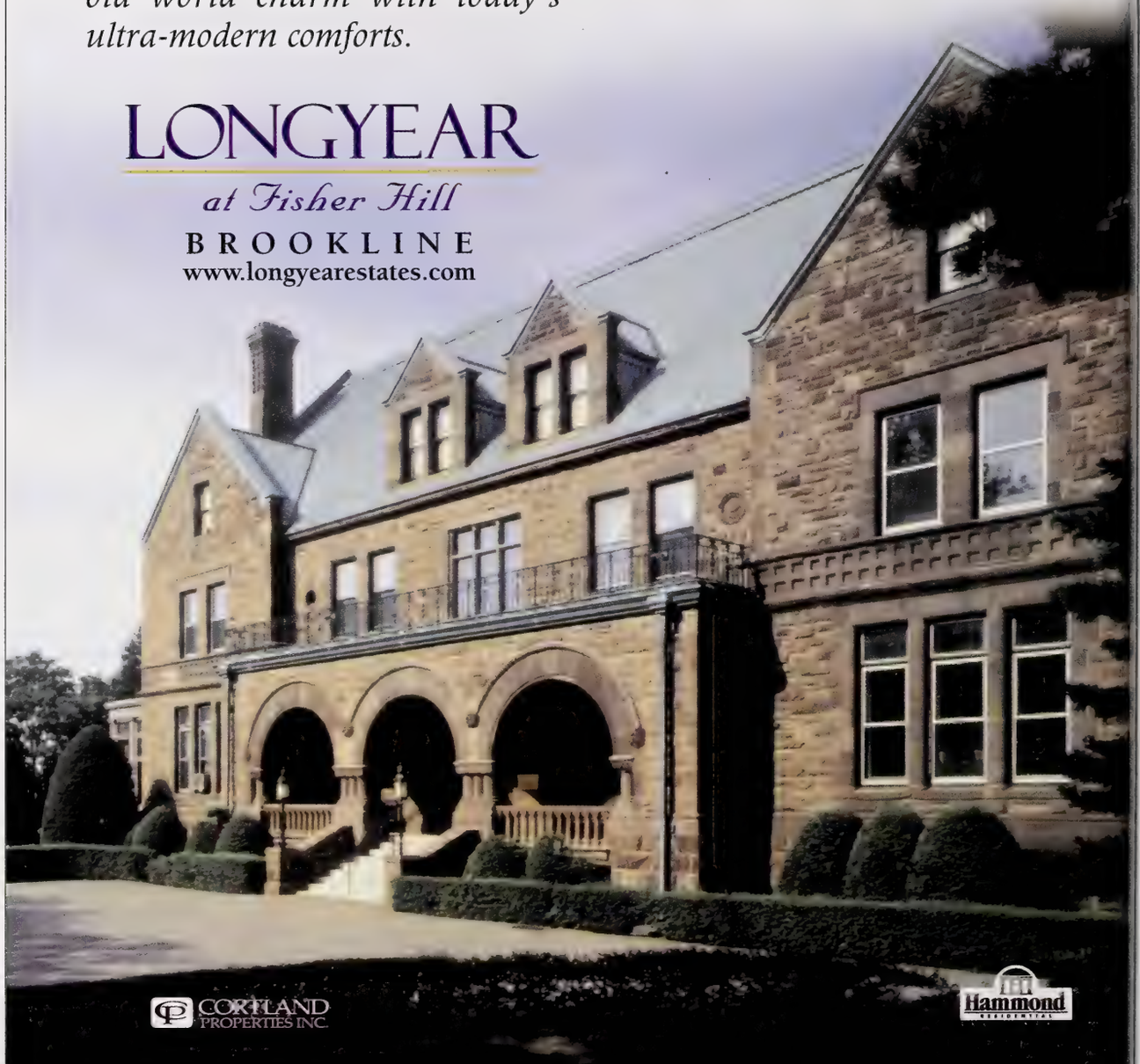
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

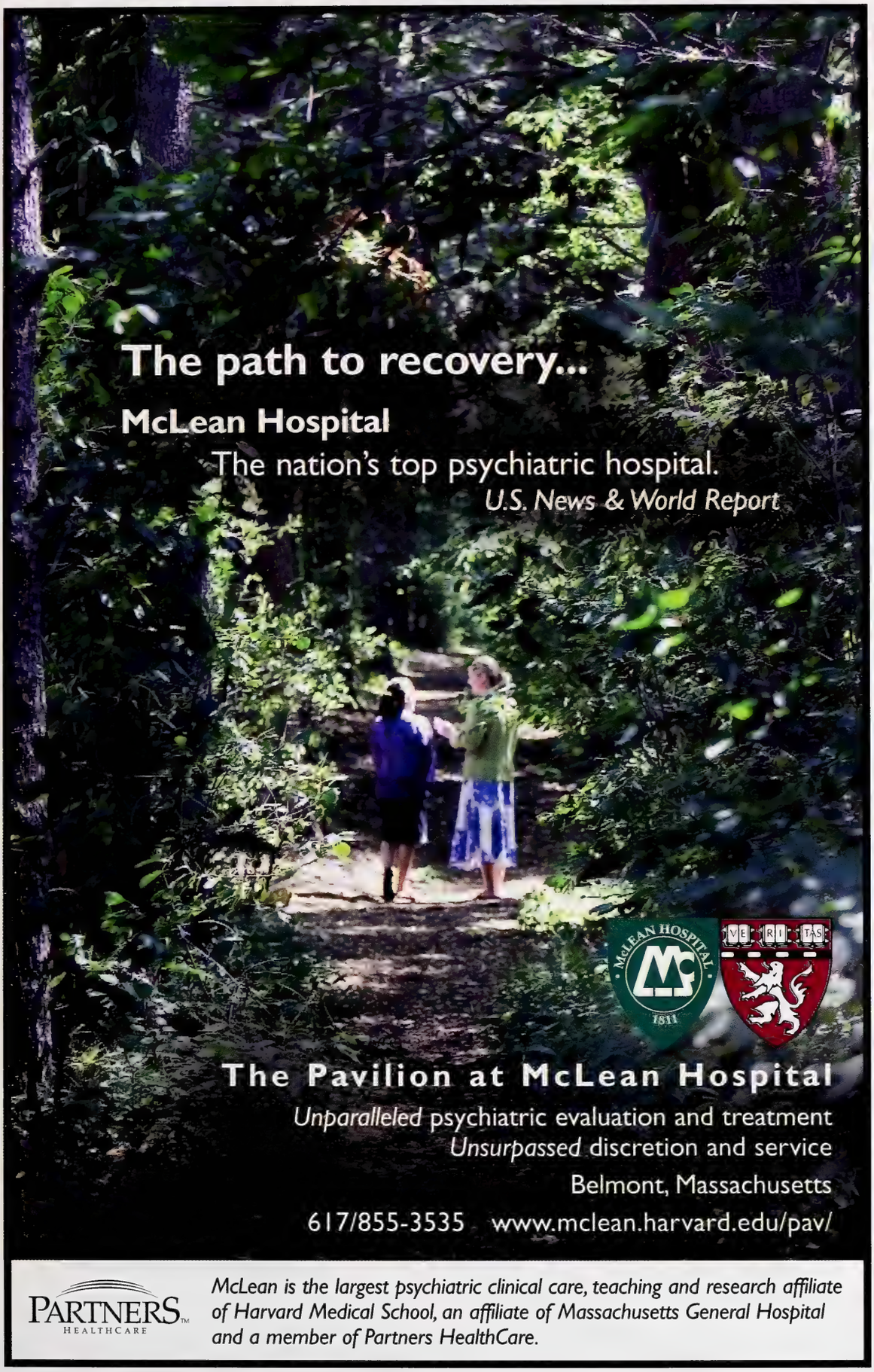
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC

Hammond RESIDENTIAL


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
McLEAN HOSPITAL
1811
VE RI TAS
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
New to the BSO 9
Announcing the BSO's 2006-2007 Subscription Season 11
A Brief History of Symphony Hall 15
BSO Music Director James Levine 18
The Boston Symphony Orchestra 20
This Week's Boston Symphony Orchestra Program 23
Notes on the Program 25
Featured Artists 57
Future Programs 76
Symphony Hall Exit Plan 78
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Hugh Macdonald of Washington University, St. Louis.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Support* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Yong-Hee Silver, *Manager of BSO and Pops Societies* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Subscription Representative* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

The Nehemias Gorin Memorial Concert Tuesday, April 25, 2006

The BSO concert on Tuesday, April 25, is presented in memory of Nehemias Gorin. Born in 1880 in what is today Lithuania, Mr. Gorin lived under exceptionally impoverished conditions. Orphaned at age nine and then apprenticed as a shoemaker, he moved with his wife, Rebecca Stetin, to London's east end where he worked in cobbling. When his funds allowed, he migrated to Lowell, Massachusetts, quickly opened a cobbler shop, and his first child, Bertha, was born. Soon thereafter, he started a dry goods store in Woburn. Gorin's prospered, becoming the place to shop in Woburn, attracting customers from the city and all of the surrounding communities. It was in Woburn that his other five children were born: twins Ida and Lena; two sons, Joseph and William; and his youngest child, Ruth. All his children remained in the greater Boston area for their entire lives, the last passing away only a year ago. Bertha, Joseph, and William, as well as his grandson, Robert Gorin, were active in the business, which was to grow into a thirty-store chain with properties and real estate holdings in Maine, New Hampshire, Connecticut, and New York, as well as throughout Massachusetts. Much of the expansion, for which he had given impetus, continued after his death in 1961 at the age of 81. Locally, the chain operated under the name of Gorin's and the assumed name of Almy's, when Gorin's purchased the Almy, Bigelow, and Washburn stores. All of the stores and the accumulated real estate were sold in 1970.

While frugal in his private life, Nehemias Gorin was generous to charities, to which he gave anonymously. Upon his death he funded the Nehemias Gorin Trust, which continues to carry out his charitable intentions. The Boston Symphony Orchestra has been an important beneficiary of his and the Trust's generosity. Tuesday night's named concert is the first time that the family has allowed such public acknowledgement of his giving, as his grandchildren believe that he would be honored with this recognition. Nehemias Gorin's work ethic provided funds for charitable giving. His grandchildren continue this commitment to this day.

Pre-Concert Talks

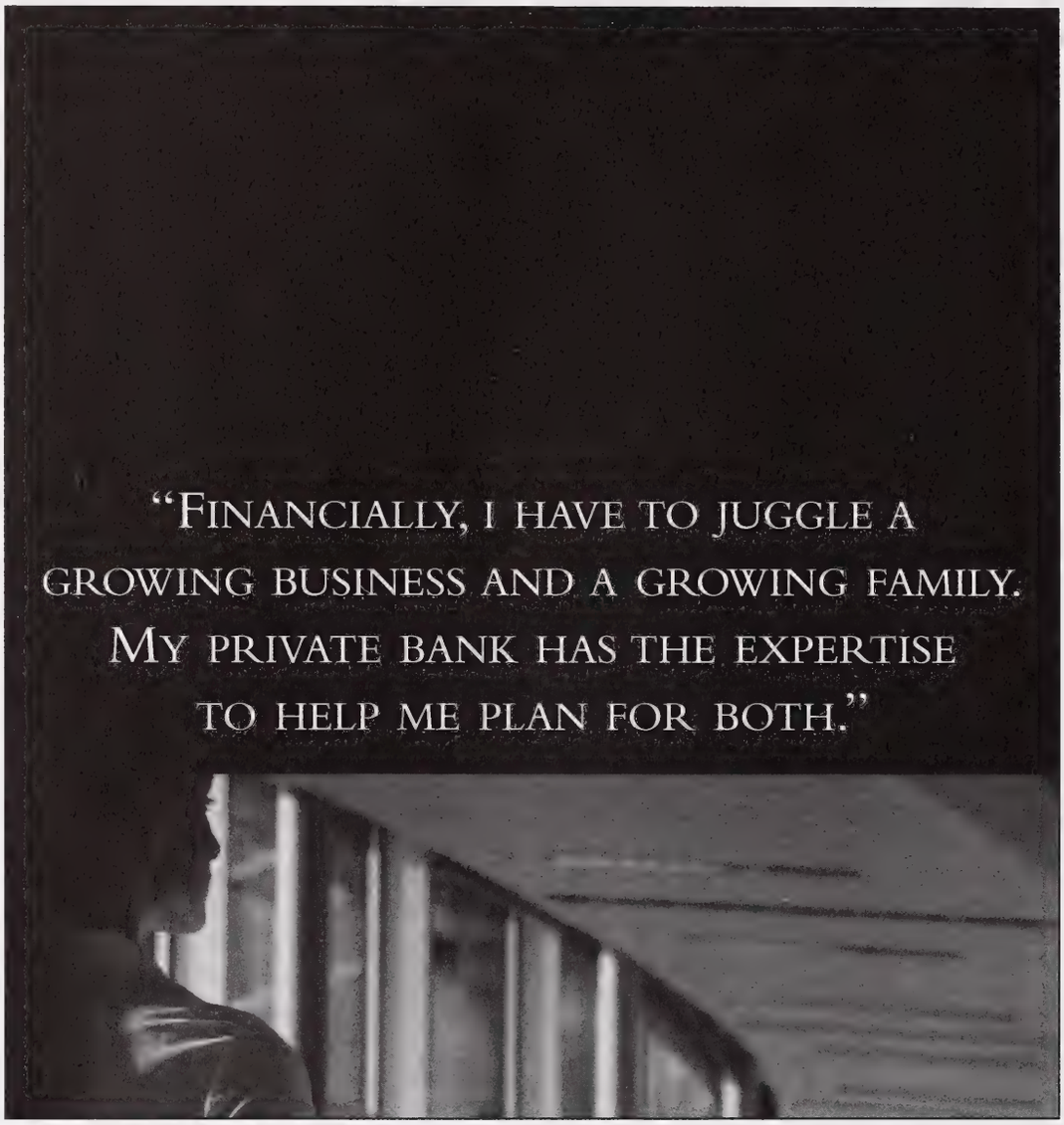
Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Saariaho, Beethoven, and Sibelius. In the final weeks of the season, BSO Director of Program Publications Marc Mandel discusses Schubert, Henze, and Brahms (April 27-May 2) and BSO Publications Associate Robert Kirzinger discusses Mozart and Stravinsky (May 4-6).

Boston Symphony Chamber Players Perform All-Mozart Program at Jordan Hall on Sunday, April 30, at 3 p.m.

The Boston Symphony Chamber Players conclude their 2005-06 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, April 30, at 3 p.m. Celebrating the 250th anniversary of the composer's birth, the all-Mozart program includes the Flute Quartet in A, K.298; the Adagio and Rondo in C for glass harmonica, flute, oboe, viola, and cello, K.617; the Quintet in E-flat for horn and strings, K.407, and the

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

Clarinet Quintet in A, K.581. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

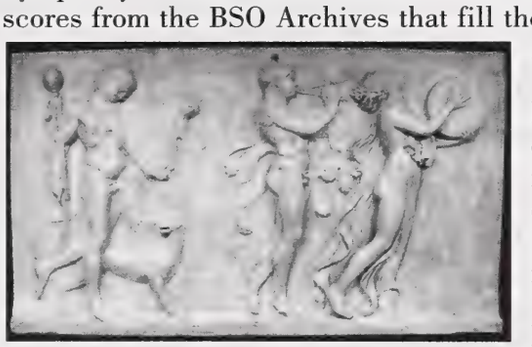
BSO Members in Concert

BSO principal flute Elizabeth Rowe, in her Boston concerto debut, and principal harp Ann Hobson Pilot are soloists in Mozart's Concerto for Flute and Harp with the Boston Classical Orchestra led by Steven Lipsitt on Friday, April 21, at 8 p.m. and Sunday, April 23, at 3 p.m. at Boston's Faneuil Hall. Also on the program are J.C. Bach's Symphony in D and Haydn's *Farewell* Symphony. Tickets are $53, $39, and $29, with discounts for seniors, students, and members of the Massachusetts Teachers Association, either at the door or online at www.bostonclassicalorchestra.org. For more information, call (617) 423-3883.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 25th Anniversary Season with concerts on Sunday, April 23, at 2:30 p.m. at Trinity

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

Church in Newton Centre and on Friday, April 28, at 8 p.m. in the Phillips Library Auditorium at the Peabody Essex Museum in Salem. The program includes Mozart's Clarinet Quintet in A, K.581, Hindemith's String Trio No. 1, Opus 34, and Debussy's String Quartet. The performers are Sharan Leventhal and Yura Lee, violins, BSO violist Rebecca Gitter, Mr. Miller, and BSO principal clarinetist William R. Hudgins. Tickets are $24, with discounts available to students and seniors. For more information call (617) 964-6553 or visit www.bostonartistsensemble.org.

BSO cellist Mickey Katz is soloist in Saint-Saëns's Cello Concerto No. 1 in A minor with Max Hobart and the Civic Symphony Orchestra of Boston on Sunday, April 30, at 3 p.m. at the Regis College Fine Arts Center in Weston. Also on the program are Mahler's Symphony No. 1 and the premiere of Thomas Oboe Lee's oboe concerto, *Persephone and the Four Seasons*, with the orchestra's principal oboe, Andrew Price. For more information, visit www.csob.org or call the Regis College Ticket Office at (781) 768-7070.

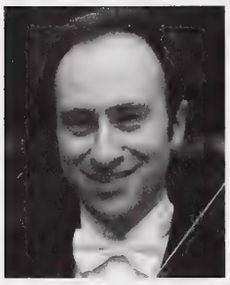
With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

New to the BSO

Two new members have joined the Boston Symphony Orchestra this season.

Glen Cherry



Violinist Glen Cherry grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy, then went on to study with James Buswell at the New England Conservatory of Music, receiving a Bachelor of Music Degree with Distinction in 1995. A Tanglewood Music Center Fellow in the summers 1994, 1995, and 1996, he served as concertmaster in 1996 for the TMC Orchestra's annual Leonard Bernstein Memorial Concert. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston in 2004. Prior to that he served as associate concertmaster of the Fort Wayne Philharmonic and as rotating concertmaster of the New World Symphony. Mr. Cherry's recent appearances as soloist have included performances of Lou Harrison's Violin Concerto and Vivaldi's *The Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Marvin Moon

Violist Marvin Moon joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennet Square (PA) Symphony Orchestra.

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

Announcing the Boston Symphony Orchestra's 2006-2007 Subscription Season, James Levine's Third as BSO Music Director

James Levine will open his third season as BSO Music Director on Friday, September 29, with a special American-themed program featuring soprano Renée Fleming in Barber's *Knoxville: Summer of 1915* and flutist James Galway in William Bolcom's *Lyric Concerto* for flute and orchestra, part of a concert also to include Copland's *Lincoln Portrait* and Dvořák's *New World* Symphony. Subscription-season highlights under Maestro Levine's direction will also include Bartók's *Bluebeard's Castle* (with Anne Sofie von Otter and Albert Dohmen), Berlioz's *La Damnation de Faust* (with Yvonne Naef, Paul Groves, and José van Dam), and the world premieres of BSO 125th Anniversary Commissions from esteemed American composers Gunther Schuller and Charles Wuorinen (the latter's Eighth Symphony, *Theologoumena*). In addition, 2006-2007 promises an exciting conclusion to the BSO's groundbreaking two-season Beethoven/Schoenberg cycle, with Mr. Levine leading—among other things—concert performances of each composer's only full-scale opera, Beethoven's *Fidelio* (with Karita Mattila and Johan Botha in the lead roles) and Schoenberg's *Moses und Aron* (with John Tomlinson and Philip Langridge in the title roles); Beethoven's concert aria *Ah! perfido* and Schoenberg's monodrama *Erwartung* with soprano Deborah Voigt; the Beethoven and Schoenberg violin concertos with soloist Christian Tetzlaff; and Beethoven's Piano Concerto No. 4 and Schoenberg's Piano Concerto with soloist Daniel Barenboim. Also among the guest artists joining James Levine and the Boston Symphony for the 2006-2007 season are Peter Serkin (in Brahms's Piano Concerto No. 2), Stephanie Blythe (Mahler's Symphony No. 3), and Alfred Brendel (Mozart's Piano Concerto No. 17 in G, K.453).

Renée Fleming

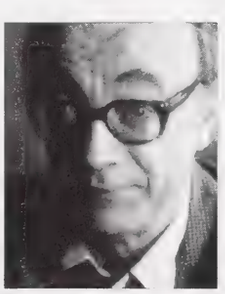
Daniel Barenboim

José van Dam

Karita Mattila

Additional season highlights will include favorite symphonies of Dvořák, Schumann, Beethoven, Mozart, Haydn, Brahms, and Mahler; piano concertos of Brahms, Rachmaninoff, Mozart, and Beethoven; such beloved works as Prokofiev's *Romeo and Juliet*, Ravel's *Daphnis et Chloé* and *Mother Goose*, Holst's *The Planets*, and Stravinsky's *Firebird* Suite; the world premieres of new works by André Previn (his Double Concerto for violin, double bass, and orchestra, with violinist Anne-Sophie Mutter and Slovakian double bass virtuoso Roman Potálko) and Finnish composer Kaija Saariaho (the latter's new piece for cello and orchestra being another BSO 125th Anniversary Commission, to feature Finnish cellist Anssi Karttunen in his BSO debut), and performances in December of John Adams's *El Niño*, a work for orchestra, vocal soloists, and chorus inspired by the story of the the Nativity. 2006-2007 also brings performances of music by such celebrated contemporary composers as William Bolcom, John Harbison, and John Adams.

Imogen Cooper



Alfred Brendel

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care Centers of America

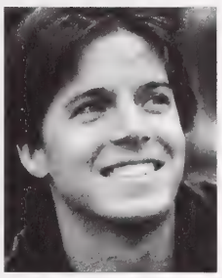
Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

BSO Conductor Emeritus Bernard Haitink returns to Symphony Hall for the final two programs of next season. Other guest conductors joining the Boston Symphony in 2006-2007 are former BSO principal guest conductor Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Ingo Metzmacher, BSO Assistant Conductor Ludovic Morlot, Robert Spano, and David Zinman. Additional guest soloists next season include Pierre-Laurent Aimard (in Bartók's Piano Concerto No. 2), Martha Argerich (Beethoven's Piano Concerto No. 1), Emanuel Ax (Brahms's Piano Concerto No. 1), Joshua Bell (Bruch's Violin Concerto No. 1), Yefim Bronfman (Rachmaninoff's Piano Concerto No. 4), Imogen Cooper (Mozart's Piano Concerto No. 24 in C minor, K.491), Lynn Harrell (Shostakovich's Cello Concerto No. 1), Leonidas Kavakos (Bartók's Violin Concerto No. 2), Radu Lupu (Mozart's Piano Concerto No. 20 in D minor, K.466), Pepe Romero (music for guitar and orchestra by Rodrigo and Palomo), and Sergey Khachatryan (Shostakovich's Violin Concerto No. 1).

Martha Argerich



Joshua Bell

Subscribers will receive their renewal materials this month, by which time brochures with complete program and ticket information for the BSO's 2006-2007 season will also be available. To inquire about subscriptions for the 2006-2007 Boston Symphony Orchestra season, please call (617) 266-7575 or 1-888-266-7575, or visit the BSO's website, www.bso.org. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2006-2007 Brochure, Symphony Hall, Boston, MA 02115.

Have you taken ***note***

of our **Symphony Café** recently?

- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

We look forward to the pleasure of your company!

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

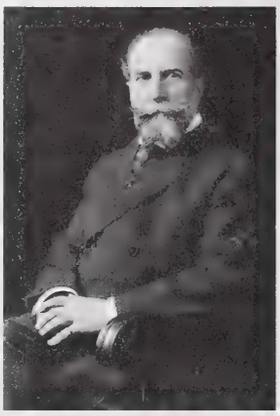
Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

The Chieftains

Itzhak Perlman

Soweto Gospel Choir

Maurizio Pollini

March

Hubbard Street Dance Chicago*
Mar 3-5
The Shubert Theatre

I Musici and Stephen Hough piano
Mar 5 | Sun | 3pm
Symphony Hall

The Chieftains
Mar 11 | Sat | 8pm
Symphony Hall

St. Lawrence String Quartet with Menahem Pressler piano
Mar 11 | Sat | 8pm
NEC's Jordan Hall

What Makes It Great? with Rob Kapilow and the Pacifica Quartet
Mar 17 | Fri | 8pm
NEC's Jordan Hall

Joe Lovano Quartet and Luciana Souza ***Brazilian Duo***
Mar 18 | Sat | 8pm
Sanders Theatre

London Philharmonic Orchestra with Kurt Masur conductor **and Sergey Khachatryan** violin
Mar 24 | Fri | 8pm
Symphony Hall

Family Musik ***Crossing the Divide***
Mar 25 | Sat | 2pm
Tsai Performance Center

eighth blackbird
Mar 26 | Sun | 3pm
Sanders Theatre

Murray Perahia piano
Mar 31 | Fri | 8pm
Symphony Hall

April

Soweto Gospel Choir
Apr 7 | Fri | 8pm
Symphony Hall

Vadim Repin violin **and Nikolai Lugansky** piano
Apr 8 | Sat | 8pm
NEC's Jordan Hall

Terry Gross and Ira Glass
Apr 9 | Sun | 3pm
Symphony Hall

Alexander McCall Smith
Apr 20 | Thurs | 8pm
John Hancock Hall

Emerson String Quartet
Apr 21 | Fri | 8pm
NEC's Jordan Hall

Alvin Ailey American Dance Theater
Apr 25-30
The Wang Theatre

Itzhak Perlman violin **and Pinchas Zukerman** violin & viola
Apr 26 | Wed | 8pm
Symphony Hall

Maurizio Pollini piano
Apr 30 | Sun | 3pm
Symphony Hall

*co-presented with **The Wang Center for the Performing Arts**

www.celebrityseries.org
617-482-6661 (Mon-Fri 10-4)

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY

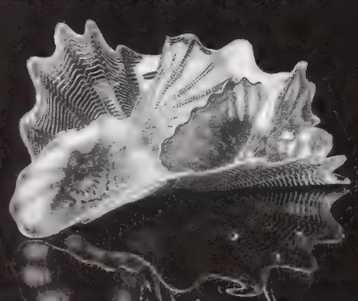
- Spacious 1 & 2 bedroom apartments
- Over 60 beautiful, wooded acres
- Full range of health care services available
- Developed and managed by industry leader, Life Care Services LLC

EDGEWOOD

575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE

36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

February 26–May 14, 2007 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

Exclusive hotel sponsor is MILLENNIUM BOSTONIAN HOTEL BOSTON, MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE

Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season has included a special Opening Night Gala, revivals of *Così fan tutte*, *Falstaff*, and *Wozzeck*, and concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the

Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, April 20, at 8
Friday, April 21, at 1:30
Saturday, April 22, at 8
Tuesday, April 25, at 8

THE NEHEMIAS GORIN MEMORIAL CONCERT

ROBERT SPANO conducting

SAARIAHO — *Nymphéa Reflection* (2001)

I. Sostenuto –
II. Feroce
III. Dolcissimo
IV. Lento espressivo
V. Furioso
VI. Misterioso

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

PIOTR ANDERSZEWSKI

INTERMISSION

SIBELIUS — *The Bard*, Tone poem, Opus 64

ANN HOBSON PILOT, solo harp

SIBELIUS — Symphony No. 3 in C, Opus 52

Allegro moderato
Andantino con moto, quasi allegretto
Moderato – Allegro (ma non tanto)

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

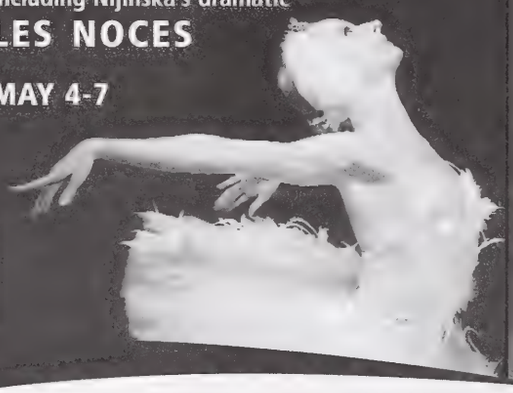
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by

WCVB-TV Boston Television Partner

Delta delta.com is the official airline of Boston Ballet

Season Sponsor
Fidelity INVESTMENTS

Kaija Saariaho
Nymphéa Reflection (2001)

Kaija Saariaho was born in Helsinki, Finland, on October 14, 1952, and has lived in Paris since 1982. She wrote Nymphéa Reflection *in 2001 on commission for the Schleswig-Holstein Festival, where it was first performed on August 16, 2001, by the Sinfonietta Cracovia under the direction of John Axelrod. Leonard Slatkin led the National Symphony Orchestra in the American premiere on October 17, 2002. The piece is dedicated to Christoph Eschenbach, who was artistic director of the Schleswig-Holstein Festival at the time of the world premiere.* Nymphéa Reflection *revisits and expands upon the composer's 1987 "Nymphéa" for string quartet and electronics, written for the Kronos Quartet. These are the first performances of* Nymphéa Reflection *by the Boston Symphony Orchestra, which has previously played Saariaho's "Château de l'âme" ("House of the Soul"), Five songs for soprano, eight female voices, and orchestra, in October 2000 subscription concerts and at Tanglewood in 2002. The BSO will introduce a new work by Saariaho for cello and orchestra—a BSO 125th Anniversary Commission—next season, in February 2007.* Nymphéa Reflection *is scored for large string orchestra and is about eighteen minutes long.*

> My first memory of composing was an attempt at notating a music that I had in my head, but that I couldn't find a way to write. This was at the age of fifteen or sixteen. I came to the conclusion that I just didn't have any talent. I thought that there was a sufficient amount of bad music in the world already, so I decided to become a painter. I enrolled in the School of Fine Arts, but still music seemed to be too important for me, almost supernaturally so, bordering on the sacred. After a year of studying art I quit the school, totally despondent: I was unable to live without music, without that feeling that music alone could provide....
>
> —Kaija Saariaho

In 1976 Kaija Saariaho returned to music and enrolled at the Sibelius Academy in Helsinki, where her teacher of composition was the well-known pedagogue and composer Paavo Heinenen. Later, like Sibelius and many of her compatriots, she left Finland to

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

see what the rest of Europe had to offer, attending the Darmstadt Summer Courses (1980-82) and then studying at the Musikhochschule in Freiburg, Germany; her primary teachers in Germany were Klaus Huber and Brian Ferneyhough, both leaders of the modernist avant-garde.

In 1982 Saariaho moved permanently to Paris, where she initially undertook research in computer music at IRCAM, and where she encountered the music of Gérard Grisey and Tristan Murail, who worked in the realm of "spectrale" music, wherein physical properties of the harmonic spectrum, the fundamental nature of sounds, are the foundation of a composition. This was revelatory for Saariaho, who immediately realized the potential for computer-aided spectral analysis of sound. The structural characteristics of a given sound—say, a bell tone or a note played on a trombone—and the transformation of that sound over time might be used as a starting point for a musical form. Her focus on the subtleties of tone color dovetailed with her awareness of visual arts, suggesting many analogues with acoustic phenomena. The play of light and color, shape, perspective, depth—all of these terms might be used to describe aspects of Saariaho's music. The titles of her pieces often evoke the visual world: *Yellows. Aurora. Secret Gardens. Collisions. Lichtbogen* ("Electrical Arc").

Saariaho first realized many of her aesthetic and technical aims in the study *Verblendungen* ("Dazzlements"; 1982-84) for orchestra and prerecorded tape. *Verblendungen*'s visual impetus was that of a thick paintbrush stroke gradually thinning out. Its glacial progression, long-range differentiation of materials, and gradual but extreme transformation of a very complex sonority reveal it as a prototype of Saariaho's methods. The similar acoustic basis of *Nymphéa* for string quartet and electronics (subtitled *Jardin Secret III*, indicating that this was the third piece she completed using her own custom computer software) is an analysis of a complex, single bowed pitch on a cello.

Although she has continued to employ computer-aided analysis and electronic sound-sources in her works after the 1980s, Saariaho's focus has shifted to more traditional acoustic means of music production, and in particular the human voice. Central to her work of the past few years has been the composition and production of two operas, the Grawemeyer Award-winning *L'Amour de loin* ("The Distant Love"), written for the Salzburg Festival, Théatre du Châtelet, and Santa Fe Opera, premiered at Salzburg in 2000; and *Adriana Mater*, which received its world premiere three weeks ago, on April 3, 2006, at the Opéra-Bastille in Paris.* Other recent large-scale vocal works

*The originally scheduled premiere of March 30, 2006, was cancelled due to a labor strike.

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

The Boston Conservatory Wind Ensemble
APR 27

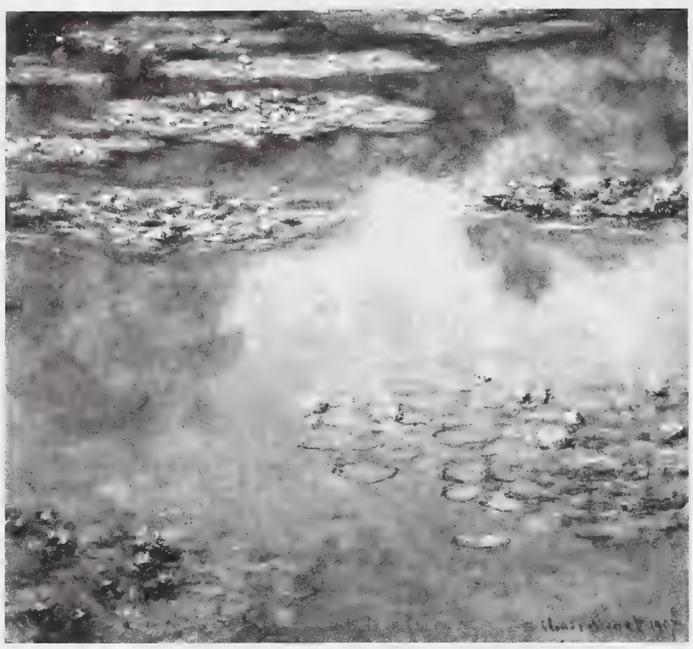
Eric Hewitt, Conductor

Program to include works by Verdi, Messiaen, Hughes, and Berlioz. The performance of Babin's *Hillindale* Waltzes will feature Wind Ensemble Concerto Competition Winner David Heikkinen, clarinet.

MORE THAN MUSIC DANCE THEATER

8 the fenway, boston | box office: (617) 912-9222 | event line: (617) 912-9240 | www.bostonconservatory.edu

include *Château de l'âme* ("House of the Soul"; 1996), *Oltra Mar* ("Across the Sea") for chorus and orchestra, commissioned for the New York Philharmonic's millennium project and premiered in 1999, and the upcoming oratorio *La Passion de Simone*, based on the life of Simone Weil, scheduled for its premiere at Peter Sellars's New Crowned Hope Festival in London in November 2006 and for repeat performances by the Los Angeles Philharmonic early in 2007. A new work for cello and orchestra—a BSO 125th Anniversary Commission—will be premiered here next season, in February 2007.



Claude Monet's "Water Lilies," 1907 (Museum of Fine Arts, Boston. Bequest of Alexander Cochrane. Photograph © Museum of Fine Arts, Boston)

Saariaho has also continued to write for purely instrumental forces, producing several big works in the past few years, including the flute concerto *Aile de songe* (2001) and the orchestral work *Orion*, the latter written for the Cleveland Orchestra. The present string orchestra work *Nymphéa Reflection*, although based on the earlier piece *Nymphéa* for string quartet and electronics, is a broad rethinking of that work, as the composer describes in her own note for the piece, reprinted below. *Nymphéa* was commissioned by Lincoln Center for the Kronos Quartet, who premiered the piece in 1987. "Nymphéa" is the white water-lily, the ostensible subject of so many paintings by Claude Monet; Saariaho's musical approach seems to be rooted in an impressionistic perspective similar to the painter's:

> Some images that evolved in my mind while composing: the image of the symmetric structure of a water lily, yielding as it floats on the water, transforming. Different interpretations of the same image in different dimensions; a one-dimensional surface with its colours, shapes, and, on the other hand, different materials that can be sensed, forms, dimensions; a white water lily feeding from the underwater mud.

Nymphéa Reflection is a further transformation or translation of that water lily and of the sole cello note that is the sonic basis of *Nymphéa*. In addition to the string body of each section, there are solo parts assigned for the first and second violins, violas, and cellos; also there are frequently *divisi* requirements that further diffuse the string sound. Contrast is of much greater concern than in the original string quartet piece with its gradual change, although the differences between, say, the "Feroce" ("ferocious") of the second movement and the "Dolcissimo" ("very sweetly") of the third are of a different ilk than might be the differences between two movements of those markings in Respighi or Bartók. There is very little traditionally identifiable rhythm, melody, or harmony. The strings are called upon to play with harmonics, glissandi, in quartertones, *sul ponticello* (bowing near the bridge), *sul tasto* (bowing on the fingerboard), extreme bow pressure, and other techniques to broaden as much as possible the timbral capabilities of the ensemble. Still present from the quartet version is the players' whispered reading of the poem (printed on page 31) by Arseniy Tarkovsky (father of the filmmaker Andrei Tarkovsky). The soul of *Nymphéa Reflection* is the beauty of the sound and sound's ability

Chobee Hoy associates

18 Harvard Street
Brookline, MA 02445

www.chobeehoy.com

Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.

617.739.0067 x252

Judy Paradis,
by appointment only.

Exquisite Queen Anne Victorian in historic Longwood area.

to impart a narrative inaccessible to articulation by any other means.

The composer's program note for *Nymphéa Reflection* is printed below.

—Robert Kirzinger

The starting point for *Nymphéa Reflection* came with the idea of arranging my string quartet *Nymphéa*.

Then, when I actually started working on the piece, I realized that, for many reasons, a straight arrangement was impossible and that I would need to find a completely new starting point. I ended up designing a formal concept of six separate sections, each being of a very different character. These six sections have been named after their expressive nature: Sostenuto, Feroce, Dolcissimo, Lento espressivo, Furioso, and Misterioso.

I started off by keeping some of the string textures of the quartet and instead of actually using electronics, I decided to simulate some of the electronic processing by means of orchestration. In the last part I have used as a timbral effect a poem by Arseniy Tarkovsky, which is whispered by the musicians. The text is not heard as such, but its spirit is present in the whole work. Reading this poem might be much better preparation to listen to the piece than my attempts to trace some of the compositional elements, which reveal so little of the music itself.

—Kaija Saariaho

Now Summer is gone
And might never have been.
In the sunshine it's warm,
But there has to be more.

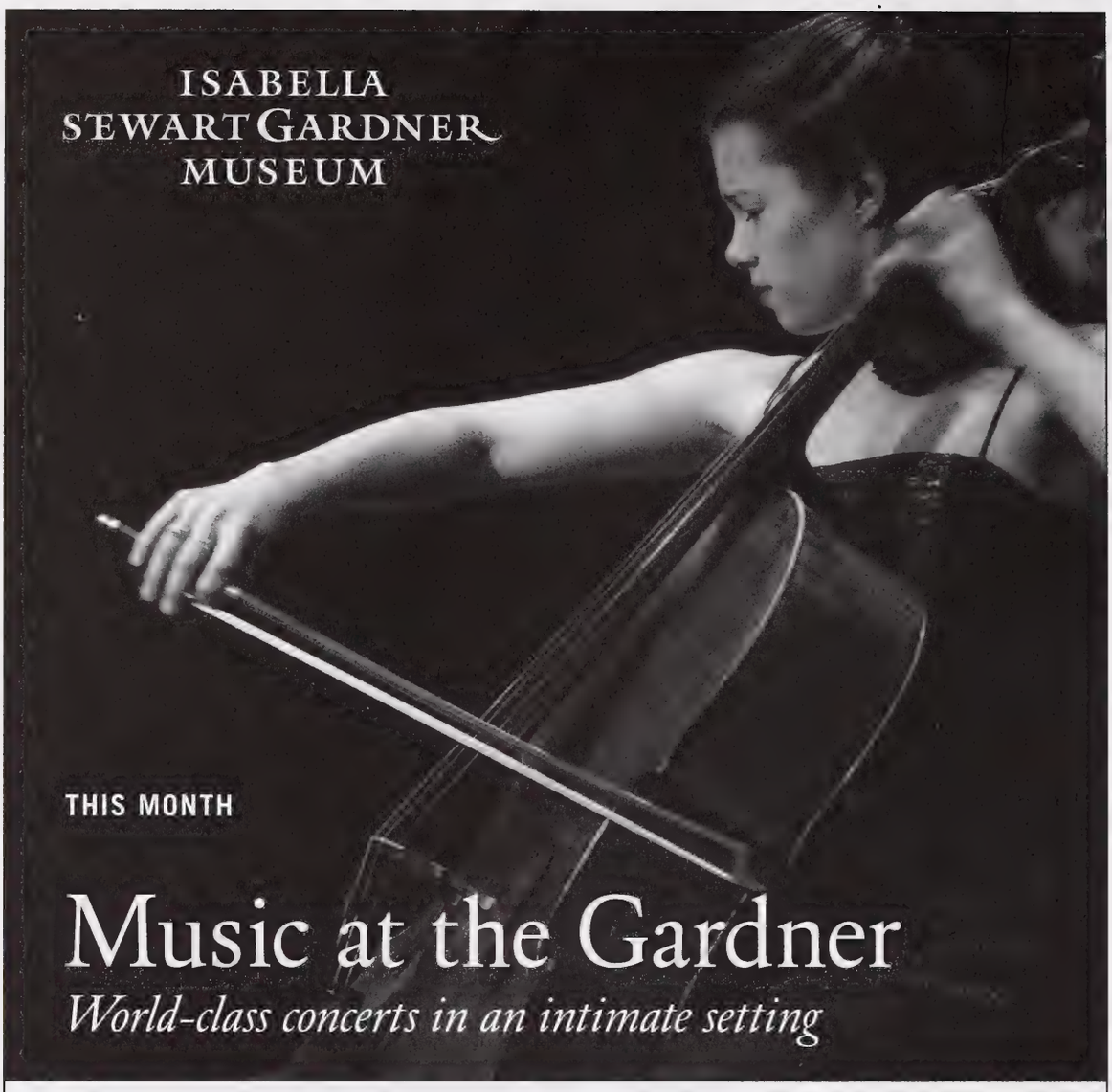
It all came to pass,
All fell into my hands
Like a five-petalled leaf,
But there has to be more.

Nothing evil was lost,
Nothing good was in vain,
All ablaze with clear light
But there has to be more.

Life gathered me up
Safe under its wing,
My luck always held,
But there has to be more.

Not a leaf was burned up
Not a twig ever snapped
Clean as glass is the day
But there has to be more.

—Arseniy Tarkovsky
(translation by
Kitty Hunter-Blair)



April 2, 1:30pm
Chamber Music Society
of Lincoln Center
All-Mozart Program

April 9, 1:30pm
Borromeo String Quartet
The Complete String Quartets of Arnold Schoenberg, Part IV

April 16, 1:30pm
Young Artists Showcase
Efe Baltacigil, cello
Ahmet Adnan Saygun, Benjamin Boyle, and Chopin

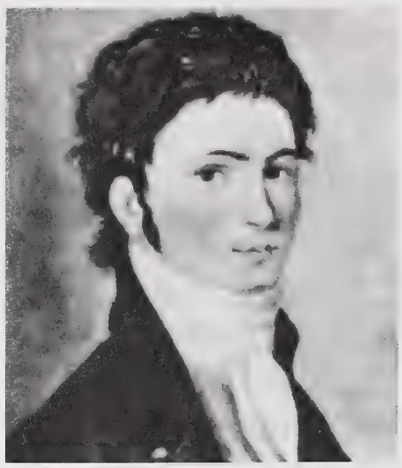
Sundays, April 23–May 7, 1:30pm
Artist Diploma Series
Showcasing exceptional young musicians from New England Conservatory

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. According to The New Grove Dictionary of Music and Musicians, he composed his C major concerto in 1795 and gave the first performance on December 18 that year in December. Earlier sources hold that the concerto was written probably in 1796-97, completed in 1798, and premiered during Beethoven's visit that year to Prague. He evidently revised the score somewhat before its publication in 1801. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the keyboard range required. The first American performance was given on March 19, 1857, by pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati. B.J. Lang was soloist in the first Boston performance on January 16, 1868, in a concert of the Harvard Musical Society, Carl Zerrahn conducting. Emil Paur led a single Boston Symphony performance in Cambridge on December 12, 1895, with pianist Marie Geselschap, after which the BSO did not play the work again until February 15, 1932, with Serge Koussevitzky conducting and soloist Robert Goldsand. Subsequent Boston Symphony performances have featured Shirley Bagley (Koussevitzky conducting), Leonard Bernstein (conducting from the keyboard), Ania Dorfman and Sviatoslav Richter (Charles Munch), Claude Frank (Erich Leinsdorf and, later, Stanislaw Skrowaczewski), Rudolf Serkin and Jerome Lowenthal (Max Rudolf), Christoph Eschenbach (Seiji Ozawa), Misha Dichter (Michael Tilson Thomas), Emanuel Ax (Edo de Waart), Malcolm Frager (Klaus Tennstedt), Rudolf Serkin (Ozawa), Justus Frantz (Eschenbach), Eschenbach again (doubling as soloist and conductor), Alfred Brendel (Hiroshi Wakasugi), Rudolf Firkušný (Jesús Lopez-Cobos), Brendel again (under Ozawa on several occasions, in April 1990, at Tanglewood in 1992, and in April 2001), Maria Tipo (Robert Spano), Radu Lupu (Mariss Jansons), Richard Goode (Ozawa), André Watts (Alan Gilbert), Murray Perahia (Bernard Haitink), Gianluca Cascioli (the most recent subscription performances, in November 2001 with Roberto Abbado conducting), and Lars Vogt (the most recent Tanglewood performance, on August 20, 2004, with Andrey Boreyko conducting). In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's career was intimately bound up with the keyboard, from his teens as an organist and accompanist, to his years as a composer/virtuoso playing fashionable concertos in Vienna, and even beyond that, after encroaching deafness put an end to his performing. In later years, almost stone deaf, Beethoven still improvised at the keyboard alone and sometimes for friends, extemporizing brilliantly as in the old days, when by then he could not hear a note he played. His fingers could still find the music in his inner ear.

So pervasive was the piano to Beethoven that we have to remind ourselves that he was of the first generation to grow up playing the instrument, which was still relatively new and developing fast. Haydn and Mozart came up playing the harpsichord and only later arrived at the piano. As musicians tend to be, Beethoven was critical of other keyboardists. "Putsch, putsch, putsch," he said of the splashy new virtuosos, "and what does it all mean? Nothing!" He heard Mozart perform, he said, and the man didn't know how to play the piano: no legato, no singing style. And, he added, Mozart didn't know how to write for the piano either.

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments

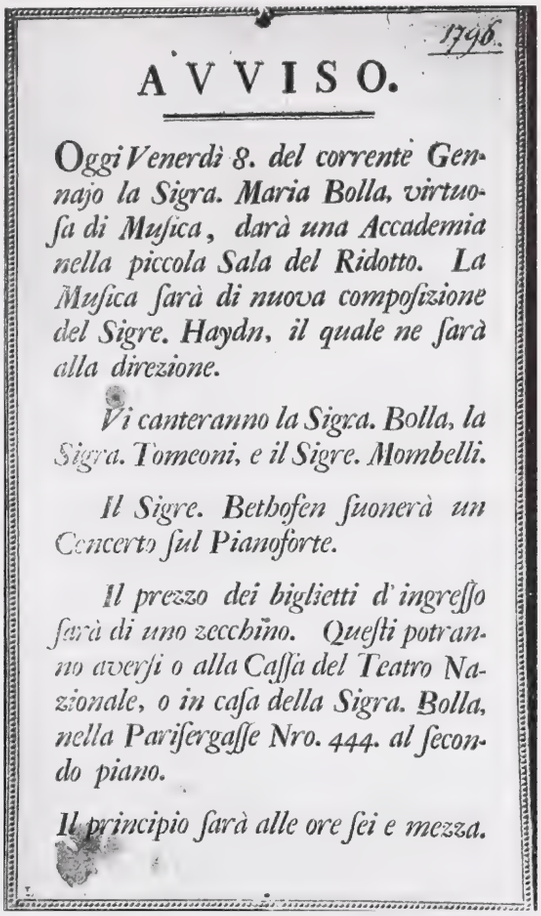
- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy
at: (978) 369-5155.

100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

On one hand this is archetypical musicianly kvetching about the competition. On the other hand, in his terms, Beethoven was right. From the beginning the piano was his frame of reference, and for a long time the better part of his income. The consummate professional, he paid intricate attention to finding new and idiomatic ways to play the piano and to compose for it. Meanwhile he was an adviser to piano manufacturers, who took what he said seriously. Mostly what he told them was: make pianos bigger and stronger. His music said the same thing. As soon as an instrument appeared with higher notes he used them, and the force of his conceptions demanded louder and richer instruments.



1796.

AVVISO.

Oggi Venerdì 8. del corrente Gennajo la Sigra. Maria Bolla, virtuosa di Muſica, darà una Accademia nella piccola Sala del Ridotto. La Muſica ſarà di nuova compoſizione del Sigre. Haydn, il quale ne ſarà alla direzione.

Vi canteranno la Sigra. Bolla, la Sigra. Tomeoni, e il Sigre. Mombelli.

Il Sigre. Bethofen ſuonerà un Concerto ſul Pianoforte.

Il prezzo dei biglietti d'ingreſſo ſarà di uno zecchino. Queſti potranno averſi o alla Caſſa del Teatro Nazionale, o in caſa della Sigra. Bolla, nella Pariſergaſſe Nro. 444. al ſecondo piano.

Il principio ſarà alle ore ſei e mezza.

Announcement (in Italian) for a Vienna concert on January 8, 1796, in which—as listed halfway down—"Signor Beethoven will play a piano concerto" (which was likely his own B-flat piano concerto known to us as his No. 2)

In other words, as performer as well as composer, Beethoven looms large in the development of the modern piano, in its playing and composing technique, even in its design. All that, in turn, is another symptom of the Beethoven approach to everything creative: a rock-solid grounding in technique and tradition, but no less a relentless pushing of every envelope.

If you were a virtuoso in Beethoven's day, a prime bread-and-butter medium was the concerto, and to his programs Beethoven often added solo improvisations. He was celebrated for the power and sheer velocity of his playing, the brilliance of his trills, but above all for the fire and imagination of his improvisations. Years before his music started to define the rising Romantic temperament, that wild and passionate spirit was prophesied in the music that flowed directly from his mind to his fingers.

Thus while the hoary division of Beethoven's work into Early, Middle, and Late periods persists, one of the caveats to that pattern is that when it came to his own instrument the piano, the Middle started early: the authentic Beethoven voice appears first in works including the piano sonatas and piano trios. It was in the last years of the eighteenth century, when he was composing the startling and prophetic piano trios of Opus 1, that he wrote the C major concerto with one foot in the past and the other in the future.

Even then Beethoven was often ill, but otherwise his life in those years was rather splendid. He was a hot young virtuoso and composer playing in the best salons, and had not yet been forced to confront the specter of deafness. In the pattern familiar to Mozart, as a soloist Beethoven needed to have a fresh concerto in his repertoire, written to strut his particular stuff. For that reason he didn't publish his early piano concertos right away; they were for his own use, and he tinkered with them from performance to performance. When one concerto had lost its novelty he wrote another, and only then published the old one.

Our Concerto No. 1 in C major was written after the Second in B-flat major, thus numbered because the B-flat major was published later. The B-flat had a long and tentative gestation; in that time, the Early Period, Beethoven was preoccupied with

NEW ENGLAND CONSERVATORY

Donald Palma coaches the
NEC Chamber Orchestra in a
Mozart Sinfonia concertante
April 10, NEC's Jordan Hall

Piano Honors Concert devoted to Mozart
April 30, NEC's Jordan Hall

chamber and solo works by Mozart
appear on NEC concerts by
NEC faculty and students
April 3 and 13, May 23

MOZART

1756–2006

Visit **www.newenglandconservatory.edu/mozart**
for updates on music by Mozart performed during the anniversary year.

learning his craft, mastering one genre after another. With one reasonably successful concerto under his belt, however, Beethoven pulled together the C major in a relatively short time, probably in 1795. That year a visitor found Beethoven, miserable with colic, with four copyists stationed in the hall, writing the finale two days before the premiere. The final version of the concerto, not all that far from the original, is a score from 1800. Shortly after, Beethoven declared that he was unsatisfied with everything he'd written and intended to make a new beginning. Soon followed the epochal *Eroica*.

If the opening of the C major concerto shouts some, it does not entirely shout "*Beethoven*." It's a military march, a fashionable mode in concertos of the time. The music begins softly, at a distance, with a characteristic *dah, dit-dit dah* figure; with a stately *forte* the parade is upon us. The martial first theme is followed by a lyrically contrasting second; the gesture is expected, the music attractive but impersonal. But the key is Beethovenian: E-flat for a second key rather than the conventional G, a move in the flat rather than sharp direction, of a kind that will become a lifelong Beethoven thumbprint. The soloist enters not on the main theme but with something new—lyrical, quiet, and inward, which alerts us that the agenda of the soloist and the orchestra are not quite the same. In fact, for all the flamboyant passagework, the soloist never plays the martial main theme. The essential voice of the soloist breaks out above all in the middle, at the onset of the development: a suddenly rich and passionate, shrouded, almost minorish E-flat major section, in sound and import entirely Beethoven.

The first movement ends with the expected martial fervor, and the second-movement Largo commences in A-flat major with a slow version of the work's opening rhythmic motto: *dah, dit-dit dah*. But this movement picks up the mood of the middle of the first movement—atmospheric and introspective, gradually passionate. Again we hear that strangely shadowed major. The main theme has a noble simplicity; the orchestral scoring is rich, warm, and touching. The piano garlands familiar from Classical slow movements are here not precious and *galante* so much as atmospheric and introspective. In the searching coda there is a striking and soulful duet between piano and clarinet.

So where does this story lead us? A first movement in which the orchestra is militant and the soloist tending more to thoughtful and expressive. A second movement where those latter qualities take over. Then, fun and games.

All of Beethoven's concerto finales are rondos, and rondo finales were supposed to be light, quirky, rhythmical, and folksy, with lots of teasing accompanying the periodic return of the rondo theme. Beethoven plays that game to the hilt, but pushes it: his rondo theme goes beyond merely folksy to a rumbustious, floor-shaking barn dance. For an added fillip, we're not sure whether the main theme begins on an upbeat or a downbeat, so the metric sense gets amusingly jerked around. On its last appearance the rondo theme enters in the wrongest of wrong keys, B major, before getting chased back to the proper C major. The contrasting sections are largely glitteringly virtuosic. The middle section features a jovial and jokey tune in A minor, perhaps to parallel the minorish major in the middle of the first movement.

For a telling last touch, just before the flashy last cadence there is a brief turn to lyrical and touching. That's been the undercurrent all along of this concerto that on the surface purports to be militant and exuberant, but is also a good deal more.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and The Boston Conservatory. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

Jean Sibelius
The Bard, Tone poem, Opus 64

Jean (Johan Julius Christian) Sibelius was born at Hämeenlinna (Tavestehus in Swedish), Finland, on December 8, 1865, and died at Järvenpää, near Helsingfors (Helsinki), on September 20, 1957. He took the gallicized form of his first name in emulation of an uncle. Sibelius composed his tone poem The Bard *in 1913, working on it throughout the month of March and then himself leading the first performance on March 27, 1913, in Helsinki with the Philharmonic Society. Dissatisfied with that performance, he considered expanding the work into two or three parts (the publisher Breitkopf having commented that it sounded more like the start of a suite than an independent piece), but decided that summer to keep it as a single movement. Sibelius led a revised version of* The Bard *in Helsinki on January 9, 1916, again with the Philharmonic Society. The first major American orchestra to perform the work was apparently the Detroit Symphony under Sixten Ehrling, on March 30, 1967—at least some indication of how infrequently the piece is played—though the program book on that occasion did not claim an American premiere. These are the first performances by the Boston Symphony Orchestra.* The Bard *calls for an orchestra of two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, tam-tam, harp, and strings. The duration of the piece is about seven minutes.*

Sibelius observed in 1904, around the time of his Third Symphony, that he "was not a literary musician: for me, music begins where words leave off" and that also for him, "a symphony should be music first and last" (see the program note on the Third Symphony starting on page 43). But it remains true nevertheless that Sibelius's particular musical sensibility informs equally both his symphonies and his tone poems: we recognize in his symphonies thematic contours and gestures, use of tonality and modality, and techniques of instrumentation that suggest the tone poems, and vice versa, stamping the composer's musical language as specifically and individually Sibelian whether intended to suggest a story or not. Sibelius composed his First Symphony in 1899, his last—his Seventh—in 1924. The earliest of his tone poems, *En Saga*, dates from 1892, the last, *Tapiola*, from 1926. After *Tapiola*—Sibelius's only important work to follow the Seventh Symphony—came what was, with regard to musical production, effectively a thirty-year silence lasting until his death, the so-called "silence from Järvenpää," the small country village northeast of Helsinki where he lived from 1904. Whatever sketches may have existed for an Eighth Symphony were destroyed; seemingly he had nothing more to say in the realm of symphonic music.

Between those beginning and end points came, among many other things, the four tone poems brought together in 1896 as the *Lemminkäinen* Suite (including what is probably Sibelius's best-known tone poem, *The Swan of Tuonela*, with its solo English horn evoking the animal's languid course); *Finlandia* (1900, based on music written for an 1899 press pageant celebrating Finnish history and culture), and the rarely heard (in fact barely known) tone poems *The Dryad* (1910) and *The Bard* (1913). Often—as was the case for *Kullervo* (a seventy-minute work for soloists, male chorus, and orchestra, which put the twenty-six-year-old composer on the map, at least in Finland, when it was premiered in April 1892), the *Lemminkäinen* Suite, *Luonnotar* (1912, an extraordinary tone poem for soprano and orchestra based on a creation myth), and *Tapiola*—Sibelius took inspiration from the so-called "Finnish national epic," the *Kalevala*, a conflation of Finnish folk tales, lyrics, narrative, and magic charms actually compiled in 1835

INVESTMENT
PROFESSIONALS

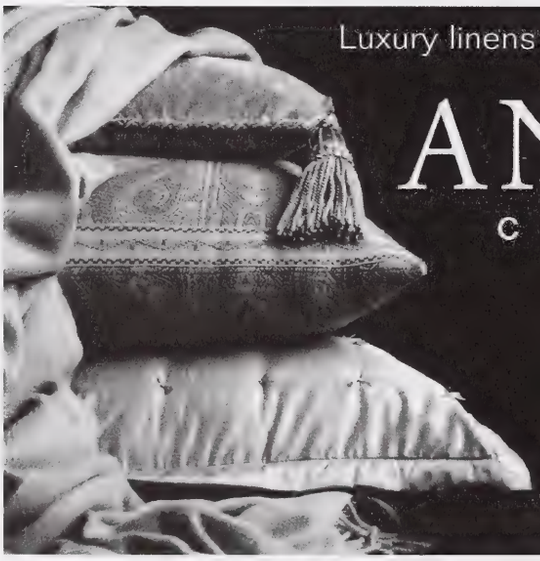
RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838



Luxury linens and home furnishings at outlet prices

ANICHINI
COMPANY STORE

Burlington, Vermont
210 College Street 802 863 0171
(corner of So. Winooski Ave. & College St.)

PowerHouse Mall
West Lebanon, NH 603 298 8656

Manchester Square
Manchester, VT 802 366 1200

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.

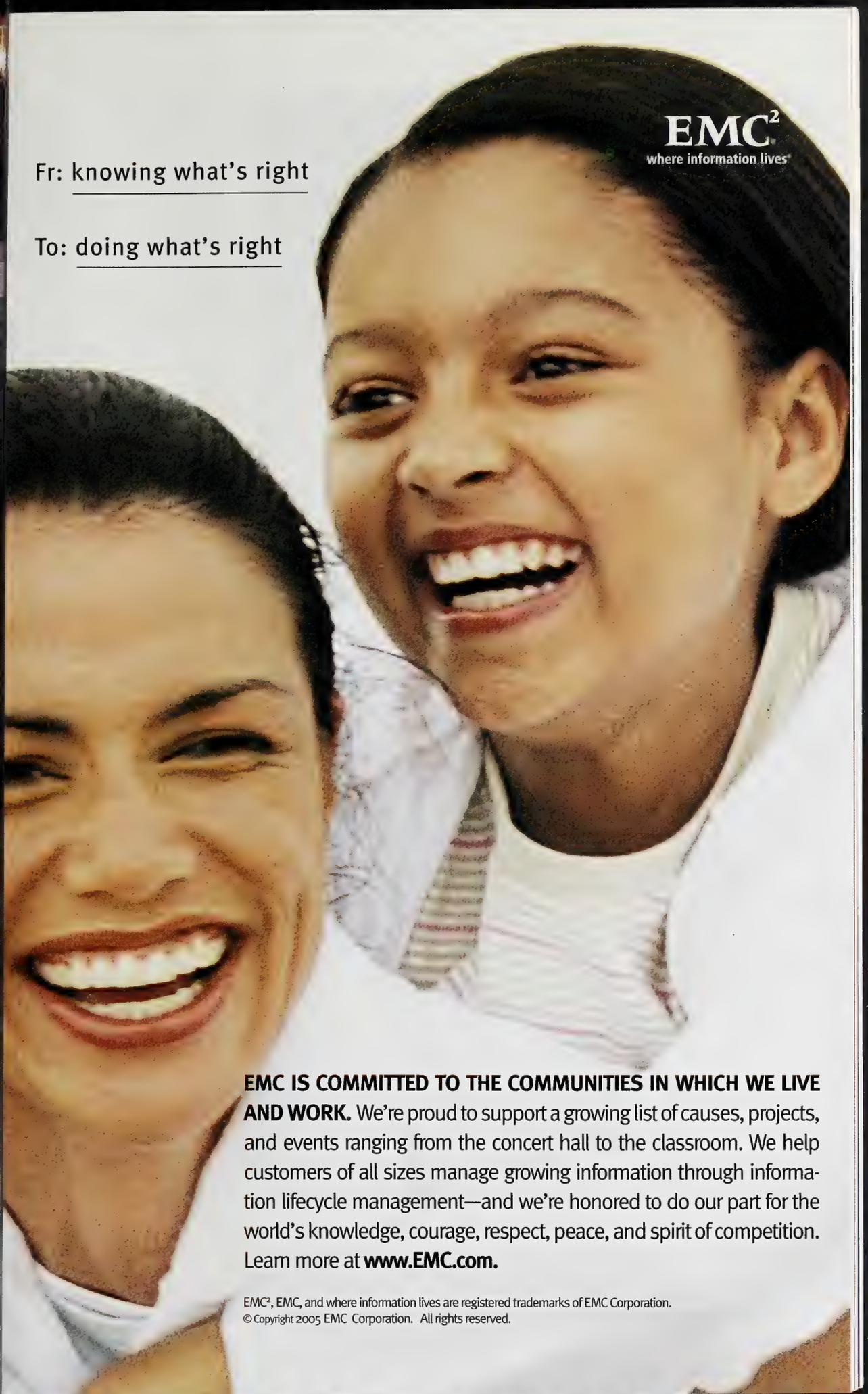
ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

after extensive field research by Elias Lönnrot and then expanded by Lönnrot and David Europaeus fourteen years later to twice its original length.*

In fact, Sibelius's affinity for his country's folklore and geography was apparent in his music from the start: his earliest piece, for violin and cello pizzicato, was called *Waterdrops*. Years later, as he observed in his diaries, the beauties of the land near his country estate helped distract him from the atrocities of the civil war that ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Bengt de Torne, one of Sibelius's biographers, recalled that "One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty.... I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. 'Yes,' Sibelius answered eagerly, and his eyes flashed, 'and when we see those granite rocks we know why we are able to treat the orchestra as we do!'"

The Bard dates from an extended and difficult time during which the composer's life was shadowed by the threat of cancer; he underwent fourteen major operations before a tumor was finally located and removed from his throat. Erik Tawaststjerna, in his definitive biography of the composer, refers to this as Sibelius's "dark period," a period also encompassing such works as the Opus 55 tone poem *Night Ride and Sunrise* (1908), the Opus 56 string quartet *Voces Intimae* (1909), the Opus 59 orchestral funeral march *In Memoriam* (also 1909), the Fourth Symphony (1911, the starkest of his works in that genre), and *Luonnotar* (1912).

According to Tawaststjerna, the most Sibelius ever revealed as to any inspiration for *The Bard* was to say that it "refers to a skald [bard] of the Ancient Scandinavian world and is not drawn from the *Kalevala*." And late in life, Sibelius denied that *The Bard* had any connection to a poem of the same name by the Finnish national poet Johan Ludvig Runeberg (1804-1877). On the other hand, as Tawaststjerna observes, Sibelius always kept Runeberg's poems readily at hand, so could it have been only coincidence that just a few months after completing his tone poem, Sibelius wrote a short piano piece called *To Longing*—the title also of a Runeberg poem in volume I of the poet's collected works (with the title printed in bold) within a page or so after Runeberg's *The Bard*? In any event, the source of Sibelius's inspiration remains incidental. This somber, captivating, deeply reflective piece is a masterly achievement. The music—with its spare yet atmospheric textures frequently enriched by divided violas and cellos; its generally restrained dynamic (note the preponderance of *pp* and *ppp* in the score); its bardic solo harp (an analogue to *The Swan of Tuonela*'s English horn) so quietly evocative of Nordic folklore and legend; and its confiding turn to major at the very end—surely tells us all we need to know.

—Marc Mandel

*Two English-language editions of the *Kalevala* are referenced on page 53 of this program book.

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

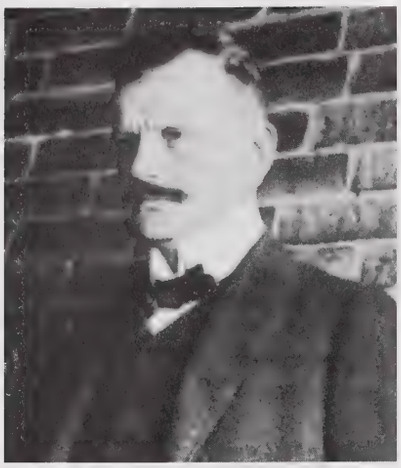
To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Jean Sibelius
Symphony No. 3 in C, Opus 52



A letter from Sibelius dated September 21, 1904, closes with the remark "Have begun my third symphony." The composer promised the premiere to the Royal Philharmonic Society of London for March 17, 1907, but the score was not ready. He finished it that summer and conducted it in Helsingfors (Helsinki) on September 26. "Pohjola's Daughter" and the incidental music to Hjalmar Procopé's play "Belshazzar's Feast" were on the same program. With the incidental music for Maeterlinck's "Pelléas et Mélisande," the revised version of the Violin Concerto, and several songs, these were the chief projects that had occupied Sibelius during the three-year period in which he worked on the Symphony No. 3, which is dedicated to the composer and conductor Granville Bantock, one of Sibelius's first and most effective champions in England. The first performance in the United States (by unanimous account wholly inadequate) took place on January 16, 1908, in New York, with the Russian Symphony Society under Modest Altschuler. Pierre Monteux announced the work in Boston for April 1921 but at the last moment substituted Kallinikov's Symphony No. 1 in G minor, so the first BSO performances waited until November 1928, when Sibelius's Third Symphony was conducted by Serge Koussevitzky, who repeated it with the orchestra the following month and led subsequent performances in 1929, 1932, and 1939. The only BSO performances since then were given by Colin Davis (first in the 1972-73 season and then in November 1976, at which time it was also recorded as part of the BSO's Sibelius cycle under Davis for Philips) and, more than twenty-five years later, by Robert Spano (the most recent subscription series, in January/February 1999). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Salome and the *Symphonia domestica* of Richard Strauss, Ravel's *Alborada del gracioso* and his Introduction and Allegro, Schoenberg's *Pelleas und Melisande*, Scriabin's *Divine Poem*, Debussy's *La Mer* and first book of *Images* for piano, Mahler's Sixth Symphony and *Kindertotenlieder*, the first books of *Iberia* by Albéniz, Rimsky-Korsakov's *The Invisible City of Kitezh*, Rachmaninoff's Opus 23 Preludes, Elgar's Introduction and Allegro for Strings, *The Kingdom*, and the fourth of his *Pomp and Circumstance* marches, Puccini's *Madama Butterfly*—that was new and recent music in 1907. How fascinating the stubborn anti-Romanticism of the new Sibelius symphony must have been to the audiences that first heard it in Helsingfors, St. Petersburg, Birmingham, and London. To many it must have been puzzling and annoying. After all, even Sibelius's own recent music—the Symphony No. 2, first heard in 1902 and now beginning to make a reputation for its composer throughout Europe; the Violin Concerto, launched in its final form in Berlin, 1905, with Carl Halir as soloist and Richard Strauss conducting; *Pohjola's Daughter*, first played in Saint Petersburg in 1906—had been lush in sound and grand in rhetoric.

During the next decade, many composers would hear a voice summoning them to a leaner life. Sibelius heard it sooner. Twenty years later he would heed whatever voice told him to spend what turned out to be the last third of his life not composing at all. In any event, in 1904, at the age of thirty-nine, he began work on a classical symphony. He wrote:

> Since Beethoven's time, all so-called symphonies, with the exception of those by Brahms, have been symphonic poems. In some cases the composers have given us a program or have at least suggested what they had in mind; in other cases it is

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

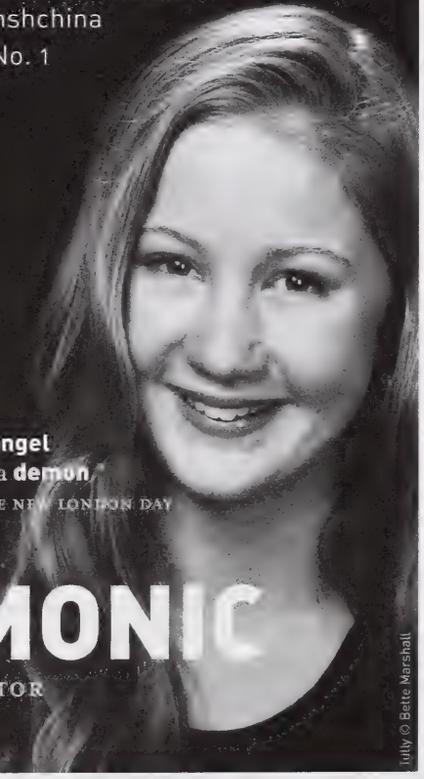
THE RUSSIAN SOUL

Mussorgsky: Prelude to Khovanshchina
Shostakovich: Violin Concerto No. 1
Caitlin Tully, violin
Tchaikovsky: Symphony No. 5

April 27, 7:30PM
Sanders Theatre, 617.496.2222

April 29, 8:00PM*
Jordan Hall, 617.585.1260

April 30, 3:00PM**
Sanders Theatre



WWW.BOSTONPHIL.ORG

"...looked like an **angel** and played like a **demon**."
—THE NEW LONDON DAY

BOSTON PHILHARMONIC

PASSIONATE MUSIC MAKING WITHOUT BOUNDARIES

BENJAMIN ZANDER, CONDUCTOR

Conductor's Pre-concert lecture *6:45PM; **1:45PM

Tully © Bette Marshall

evident that they have been concerned with decribing or illustrating something, be it a landscape or a series of pictures. That does not correspond to my symphonic idea. My symphonies are music—conceived and worked out as musical expression, without any literary basis. I am not a literary musician: for me, music begins where words leave off. A symphony should be music first and last.... I am particularly pleased to see it explicitly stressed that my [symphonies] are founded on classical symphonic form, and also that wholly misleading speculations about descriptions of nature and about folklore are being gotten rid of.

The boy Sibelius at eleven

Sibelius's principal target would have been his slightly older contemporary Gustav Mahler. The two composers spent some time together in Helsinki in 1907, and it was in response to Sibelius's saying that what he valued in "the essence of symphony [was] severity of style and the profound logic that created an inner connection among all the motifs" that Mahler pronounced his oft-quoted creed, "No, a symphony must be like the world. It must embrace everything."

Sibelius once wrote: "Homer and Horace had a significance in my development I cannot value highly enough." He may have meant the two names to stand together for what he got out of his Greek and Latin studies at the University of Helsinki, but actually his music is often and interestingly nourished by the tension between the Homeric and the Horatian, the epic and the classical sides of his temperament. Nor are those tensions always resolved. His symphonic poems, he maintained, were quite different from his symphonies. Yet, at its Stockholm premiere in 1924, the Seventh Symphony was billed as "*Fantasia sinfonica*," and it took Sibelius another year to make up his mind to acknowledge the work as a real symphony.

Horace said of himself that it was his special delight "to enclose words in feet." In that spirit, the Third Symphony is the work in which we meet Sibelius at his most Horatian. It is about the pleasure of making music. Certain pieces by Beethoven are *tours de force* in composing interestingly, even dramatically, with the most neutral materials imaginable: the Triple Concerto and the *Consecration of the House* Overture are two unpopular examples and the *Emperor* Concerto is a popular one. The Sibelius Third is part of this tradition. Its chief traits are modesty and energy. The orchestration, for 1907, is unassuming. The basic, very "classical" sonority is that of strings and woodwinds, and one seems to hear more of the soft-edged flutes and clarinets than of the sharper double reeds. The horns and drums are busy, but the trumpets and trombones intervene rarely and economically. The first movement has not a half-dozen measures of *fortissimo*, the second none at all, and the third only two measures before the last minute of peroration.

The first movement throws a heap of material at you in rapid succession, the subterranean march of cellos and basses, the swingingly syncopated contribution of the violins, and the jaunty woodwind tune whose sixteenth-notes will dominate the movement more than any other single element. In his program note on this symphony, Donald Francis Tovey writes that "a very typical feature of Sibelius's style is the emergence of a long-drawn melody from a sustained note that began no one can say exactly when." Such a melody soon provides contrast after the propulsive vigor of the first half-dozen

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

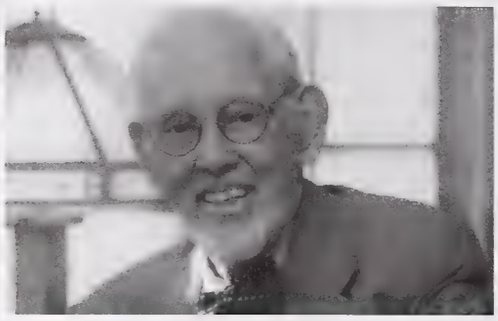
SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899



Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

F.L.PUTNAM

INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

pages and it offers, as well, fascinating tension between its expansiveness (it unfolds for fifteen measures before dissolving into scurrying sixteenths) and the rigorous economy that keeps it circulating about just four notes through most of its length. The coda is a surprise, and I shall not describe it except to comment that the final "Amen" cadence —plain *forte*, not emphatic enough for *fortissimo*, nor ready for the pathos of *piano*— is especially characteristic of this symphony.

There is no real slow movement, though the second movement functions as a place of contrast and repose. Its key, G-sharp minor, is fresh, and remote from any of the places the first movement has visited. In character, the music suggests one of those wistful Schumann or Brahms intermezzi that are neither slow nor quick. Sibelius plays enchantingly with the metrical ambiguity of his melody. After the two-note upbeat, are the six beats in each measure to be heard as 3x2 (ONE two THREE four FIVE six) or as 2x3 (ONE two three FOUR five six)? As so often with what seem to be either/or questions, the answer is both. Not only can you reverse your own hearing of the melody much as you can make the tick-tock of a clock change step, but Sibelius also calls in the basses ever so softly to contradict the flutes and clarinets or the violins in their rhythmic reading. And those basses, though they hardly ever rise above *mezzoforte*, want very much to be heard.

Which brings me to another aspect of Sibelius's classical symphonic style. There is no imagery and no drama for you to lose yourself in except that of the musical events themselves. This is like Haydn: you can't do anything with it except listen to it, and it is meant for people who really listen. Just before the end of this second movement, and just for a moment, the conflict of two-against-three becomes troubling rather than charming, and this ambiguous, discreetly mysterious movement ends on a curiously inconclusive note.

The finale is restless. The tempo changes all the time, sometimes abruptly, sometimes gradually. At certain moments, Sibelius can hardly crowd as many notes as he would like into each measure; at others he will take time to stand still on a single note, or a pair, or a trill, or an intricately figured chord. Fragments whisk by, some so fast we can hardly apprehend them. Bits of the first two movements whir across the landscape. Shadow becomes substance. Again I quote Tovey: "Then comes the one and all sufficing climax. All threads are gathered up in one tune that pounds its way to the end with the strokes of Thor's hammer."

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

NICE PEOPLE – FINE MERCHANDISE
– OLD FASHIONED SERVICE –
AND THE BEST LOOKING
GOLDEN RETRIEVER YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON • 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

More . . .

Readily available sources of information on Kaija Saariaho can be found on the internet, the best of these being the composer's pages on the website of the Finnish Music Information Center (www.fimic.fi) and on the website of Saariaho's publisher, Chester Music (www.chestermusic.com), both of which are updated regularly and include biographical information, work lists, and other useful stuff. Saariaho has her own website, www.saariaho.org, which is a smaller part of www.petals.org, the portal of a music collective that includes Saariaho, the composer Jean-Baptiste Barrière, the cellist Anssi Karttunen (for whom Saariaho is writing a BSO-commissioned work for cello and orchestra, scheduled here for spring 2007), and others. It's an interesting site but is not always up to date. The article on Saariaho in The New Grove II (2001) is by Kimmo Korhonen with Risto Nieminen. Saariaho's *Nymphéa Reflection* has been recorded by the Finnish Radio Symphony Orchestra conducted by Jukka-Pekka Saraste (Ondine, with *Cinq Reflets* and *Oltra Mar*). *Nymphéa*, the work for string quartet and electronics that is the basis for *Nymphéa Reflection*, was recorded by the Kronos Quartet, for whom it was written (Ondine, with *Du cristal, . . . à la fumée*, and *Sept Papillons*). A Finnish National Opera performance of Saariaho's first opera, *L'Amour de loin*, with Dawn Upshaw and Gerald Finley and directed by Peter Sellars, was recently released on DVD (Deutsche Grammophon). There is a comprehensive discography on Saariaho's page on the Finnish Music Information Center website.

—Robert Kirzinger

Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton, newly reprinted in paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the

Audience Participation Required

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the Beethoven piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven piano concertos (excluding the B-flat piano concerto) are among his *Essays in Musical Analysis* (Oxford). Roger Fiske's *Beethoven Concertos and Overtures* is a useful volume in the series of BBC Music Guides (University of Washington paperback).

The Boston Symphony Orchestra recorded the five Beethoven piano concertos in the 1980s with Rudolf Serkin under Seiji Ozawa's direction (Telarc) and in the 1960s with Arthur Rubinstein under the direction of Erich Leinsdorf (RCA). There is also, from 1960, a Boston Symphony recording of Beethoven's Piano Concerto No. 1 featuring Sviatoslav Richter with Charles Munch conducting (RCA). Other noteworthy sets of the five piano concertos include Alfred Brendel's with James Levine and the Chicago Symphony Orchestra (Philips), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), Mitsuko Uchida's with Kurt Sanderling conducting the Bavarian Radio Symphony and the Royal Concertgebouw Orchestra of Amsterdam (Philips), and Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony Orchestra (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this

Experience Trinity

L I S T E N

Fridays at Trinity

Free recitals by guest organists. Series runs through June 9 and returns in September.

Fridays through June 9, 12:15–12:45 pm

W O R S H I P

All Are Welcome

Sundays, 7:45 am, 9 am, 11:15 am & 6 pm
Tuesdays & Thursdays, 6:00 pm
Wednesdays, 12:10 pm

B R O W S E

The Shop at Trinity

Gifts and books for the spirit. Named "Best of the New 2006" by Boston Globe Magazine.

Open Daily, 9:00 am–6:00 pm

T O U R

Guided & Self-Guided Tours

View the newly restored John La Farge murals. Call ahead for guided tour times.

Monday–Saturday, 9:00 am–6:00 pm
Sunday, 1:00 pm–6:00 pm

Trinity Church · Copley Square · 206 Clarendon St.
617-536-0944 · www.trinitychurchboston.org

country (University of California; the third volume was published by Faber & Faber in London). Symphony No. 3 and *The Bard* are both discussed in Volume 2. Michael Steinberg's program note on the Symphony No. 3 in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). Donald Francis Tovey's note on the Third Symphony is in his *Essays in Musical Analysis* (Oxford paperback). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London). There are at least two paperback English-language editions available of the *Kalevala*, the collection of Finnish folk legends that served as inspiration for a number of Sibelius's works. The earlier, published in 1963, is a translation by Francis Peabody Magoun, Jr. (Harvard University paperback); the more recent one, published in 1989, is a translation by Keith Bosley (Oxford World's Classic paperback).

The Boston Symphony Orchestra recorded all seven Sibelius symphonies and several Sibelius tone poems (though not *The Bard*) under Colin Davis in the mid-1970s. These have been reissued in two mid-priced Philips "Duos" (the Symphony No. 3 is in Volume 2, along with the Sixth and Seventh symphonies, the tone poems *Finlandia*, *Tapiola*, and

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

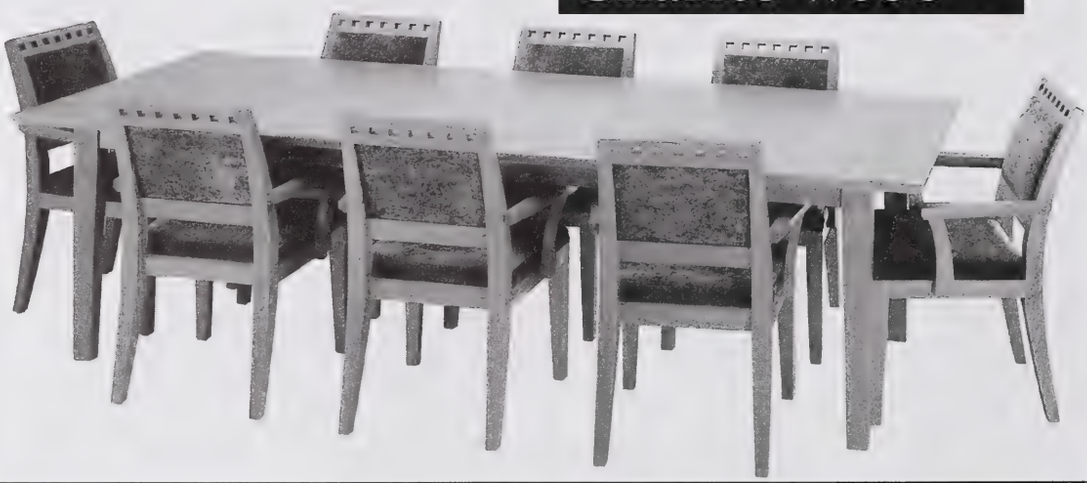
DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

Charles Webb



Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

The Swan of Tuonela, and the Violin Concerto, the latter work recorded by Davis with Salvatore Accardo and the London Symphony Orchestra). Sir Colin's most recent recording of the Third is with the London Symphony Orchestra (LSO Live, paired with Sibelius's Seventh). Recent Sibelius cycles of note include Paavo Berglund's, whose most recent complete cycle (of three) is with the Chamber Orchestra of Europe (Finlandia; No. 3 was also released in a two-disc set with symphonies 1 and 2), Osmo Vänskä's with the Lahti Symphony Orchestra (BIS, Symphony No. 3 also being paired on a single disc with No. 2), and Leif Segerstam's with the Helsinki Philharmonic (Ondine, Symphony No. 3 also being paired on a single disc with No. 5).

Recordings of *The Bard*—typically to be found in collections of Sibelius tone poems—include (listed alphabetically by conductor) Paavo Berglund's with the Bournemouth Symphony Orchestra (EMI), Colin Davis's with the London Symphony Orchestra (RCA, part of a Sibelius cycle recorded for that label subsequent to his Sibelius recordings with the BSO), Neeme Järvi's with the Göteborg Symphony Orcherstra (Deutsche Grammophon), and Osmo Vänskä's with the Lahti Symphony Orchestra (BIS).

Of historic interest are a number of recordings by conductors who championed Sibelius during his lifetime. Robert Kajanus's recordings from 1932 of the Third and Fifth symphonies with the London Symphony Orchestra have been available on a single Koch Historic disc and also in a three-disc Finlandia box with his recordings of the First and Second symphonies, *Tapiola*, *Pohjola's Daughter*, and other works. Serge Koussevitzky's famous 1933 concert performance of the Seventh Symphony with the BBC Symphony Orchestra has been reissued on Naxos Historical (with Sibelius's *Tapiola* and *Pohjola's Daughter*, and Grieg's *The Last Spring*, though that disc is hard to find in the United States). That same performance has also been available in a two-disc Biddulph set ("Koussevitzky: The Complete HMV Recordings") also including his BBC Symphony recordings of Beethoven's *Eroica* and Fifth symphonies, Haydn's Symphony No. 88, and Mozart's Fortieth. (Koussevitzky's 1950 Boston Symphony recording of the Sibelius Second for RCA looks to be out the catalogue at present.) Also worth seeking is a 1934 recording of Sibelius's Sixth Symphony—the first recording ever made of that work—with the Finnish National Orchestra under Georg Schnéevoigt, who succeeded Kajanus as that orchestra's conductor (Finlandia). Another important Sibelius champion was Thomas Beecham, whose recording from the 1930s of the Fourth Symphony with the London Philharmonic was reissued on Naxos. In addition, IMG Artists has released a highly recommended two-disc set of Beecham conducting "live" performances of Sibelius's Fourth and Seventh symphonies, *Tapiola*, and selections from the composer's music for *Pelléas et Mélisande*, *Swanwhite*, and *The Tempest*, all but the Seventh Symphony (a September 1954 performance) being from a concert Beecham led with the Royal Philharmonic Orchestra on December 8, 1955, to honor Sibelius's ninetieth birthday (BBC Legends). Though Beecham's early commercial recording of the Sixth Symphony with the London Philharmonic seems not to have appeared on compact disc, his two commercial recordings of the Seventh—from 1942 with the New York Philharmonic and from 1955 with the Royal Philharmonic—have been transferred to CD (the earlier one as part of the "Beecham Collection" produced by the Beecham Trust, and also on Dutton; the later one, though now out of print, as part of EMI's "Beecham Edition"). Arturo Toscanini's April 1940 stark broadcast performance of the Fourth Symphony has been issued on several labels (notably Music & Arts and Guild).

—Marc Mandel

BOSTONMODERNORCHESTRAPROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

Big Band

FRIDAY **MAY 26, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

PROGRAM NOTES at 7:00
with William Thomas McKinley

STOLTZMAN

In this all-American program, BMOP pays tribute to Paul Whiteman and others who brought jazz to the concert hall with the world premiere of a new work by **WILLIAM THOMAS McKINLEY** for clarinetist Richard Stoltzman and the original jazz band version of **GEORGE GERSHWIN**'s *Rhapsody in Blue* with Stephen Drury. Program also features works by **LEONARD BERNSTEIN** and **MILTON BABBITT**

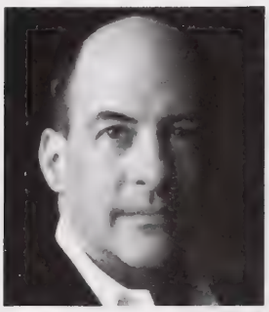
GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through May 24; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

Robert Spano



Celebrating his fifth season as music director of the Atlanta Symphony Orchestra, Robert Spano has elevated the orchestra to new levels of international prominence. Recent achievements include a 2005 Grammy Award for Berlioz's *Requiem* and two 2003 Grammy Awards for Vaughan Williams's *A Sea Symphony*, both recorded for Telarc with the Atlanta Symphony Orchestra and Chorus. Mr. Spano has also served as director of the Festival of Contemporary Music at Tanglewood in 2003 and 2004, and music director of the Brooklyn Philharmonic from 1996 to 2004, a period marked by significant artistic growth and critical acclaim. He has conducted nearly every major North American orchestra, and has appeared with the opera companies of Chicago, Houston, Seattle, and Santa Fe. Overseas he has led the Royal Concertgebouw Orchestra, the Orchestra Filarmonica della Scala (Milan), the Czech Philharmonic, the Frankfurt Radio Sinfonie Orchestra, the BBC Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Helsinki Philharmonic, the New Japan Philharmonic (Tokyo), and the Tonhalle Orchester (Zurich), as well as the Royal Opera at Covent Garden and Welsh National Opera. Highlights of the current season include three cycles of Wagner's *Ring* at Seattle Opera and the season-opener in Atlanta, Mahler's *Resurrection* Symphony. As part of his ongoing collaboration with composer Osvaldo Golijov, Mr. Spano led the chamber opera *Ainadamar* and *La Pasión Según San Marco*, a landmark work he conducted in its North American premiere with the BSO in 2001. In February and March 2006, he led the Atlanta Symphony at both Lincoln Center and Carnegie Hall, and also led the New York Philharmonic in the world premiere of John Harbison's *Milosz Songs* with soprano Dawn Upshaw. Other season highlights include engagements with the Cleveland Orchestra, the Boston Symphony, the Pittsburgh Symphony, and the Aspen Music Festival. Robert Spano and the Atlanta Symphony will be in residence at the 2006 Ojai Festival. Their most recent Telarc release features David Del Tredici's *Revere*, a work based on Paul Revere's legendary ride, with thematic references to the bravery of firefighters in response to September 11, 2001. Current Deutsche Grammophon recording projects include Golijov's *Three Songs, Oceana,* and *Ainadamar*. Robert Spano has served as head of the Conducting Program at the Tanglewood Music Center and on the faculties of the Juilliard School, Curtis Institute, and Bowling Green

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

String Celebration with Mark O'Connor

& the New England String Ensemble

Federico Cortese, Music Director

Friday, June 9, 2006
7:30 pm

Jordan Hall, New England Conservatory Boston

Program
Appalachia Waltz - Mark O'Connor
The Four Seasons - Antonio Vivaldi
American Seasons - Mark O'Connor

Tickets $45, 35, 25
To order tickets, please call **781-224-1117**
or visit **www.NewEnglandStringEnsemble.org**

BOSTON SYMPHONY ORCHESTRA
125

Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, the Symphony Hall Box Office, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

State University. He is Associate Professor of Conducting at Oberlin Conservatory and also appears frequently at the Aspen Music Festival. An accomplished pianist, he performs chamber music with many of his colleagues. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, he is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, and continued his studies at the Curtis Institute of Music with the late Max Rudolf. Robert Spano was an assistant conductor of the Boston Symphony Orchestra from 1990 to 1993; he made his BSO debut leading subscription concerts in February 1991, returning frequently since then as guest conductor both at Symphony Hall and at Tanglewood. His most recent subscription concerts were in February 2005, his most recent Tanglewood appearance in August 2004.

Piotr Anderszewski

Piotr Anderszewski is widely regarded as one of the most exciting pianists of his generation. Since first coming to public attention at the 1990 Leeds Piano Competition, he has become a familiar figure on the international concert platform, recognized for the intensity and originality of his interpretations. His performances in 2004-05 included recitals at the Berlin Philharmonic, Théâtre des Champs-Élysées, Queen Elizabeth Hall, Zankel Hall in New York, and the Amsterdam Concertgebouw. He also performed with the Berlin Philharmonic under Bernard Haitink, the Lausanne Chamber Orchestra, and the Dallas Symphony Orchestra. Since becoming an exclusive Virgin Classics recording artist in 2000, Mr. Anderszewski has made a number of highly praised recordings. His first release for Virgin was Beethoven's *Diabelli* Variations, a disc that has received exceptional critical acclaim, including a Diapason d'or and a Choc du Monde de la Musique in France. The recording was also the subject of a film by Bruno Monsaingeon, creator of documentaries on Sviatoslav Richter, Yehudi Menuhin, and Glenn Gould. Other notable releases have included a disc of Mozart piano concertos, which was nominated for a *Gramophone* Award, and a Grammy-nominated CD of Bach's Partitas 1, 3, and 6. Mr. Anderszewski's latest disc of solo pieces by Szymanowski was released in May 2005 to rave reviews. In addition he has been singled out for several high-profile awards: the prestigious Szymanowski Prize in 1999 for his interpretations of that composer's music and the Royal Philharmonic Society's "2000 Best Instrumentalist" award. In April 2002 he was named a Gilmore Artist, succeeding previous winner Leif Ove Andsnes; he has appeared regularly at the Gilmore Keyboard Festival in Michigan during his four years as Gilmore Laureate. Mr. Anderszewski's 2005-06 season includes a recital tour of Japan and appearances with the London Symphony Orchestra, the Mahler Chamber Orchestra, and the Philharmonia Orchestra of London, as well as concerts with Chicago Symphony Orchestra, Boston Symphony Orchestra, and Houston Symphony Orchestra. The current season also marks the beginning of a partnership with the Scottish Chamber Orchestra in which he will perform extensively with the SCO and record a disc of Mozart piano concertos. Born in 1969 to Polish-Hungarian parents, Piotr Anderszewski began playing the piano at six and studied at the conservatories of Lyon and Strasbourg, the University of Southern California, and the Chopin Academy in Warsaw. His international career was launched with his Wigmore Hall recital in 1991, since which he has continued to capture attention worldwide. In April 2002 he became only the fourth pianist to receive the prestigious Gilmore Artist Award. Mr. Anderszewski's only previous BSO appearances were the occasion of his Boston Symphony debut in December 2002, as soloist in Bartók's Piano Concerto No. 3 with Marek Janowski conducting, following that with an Ozawa Hall recital at Tanglewood in July 2003.

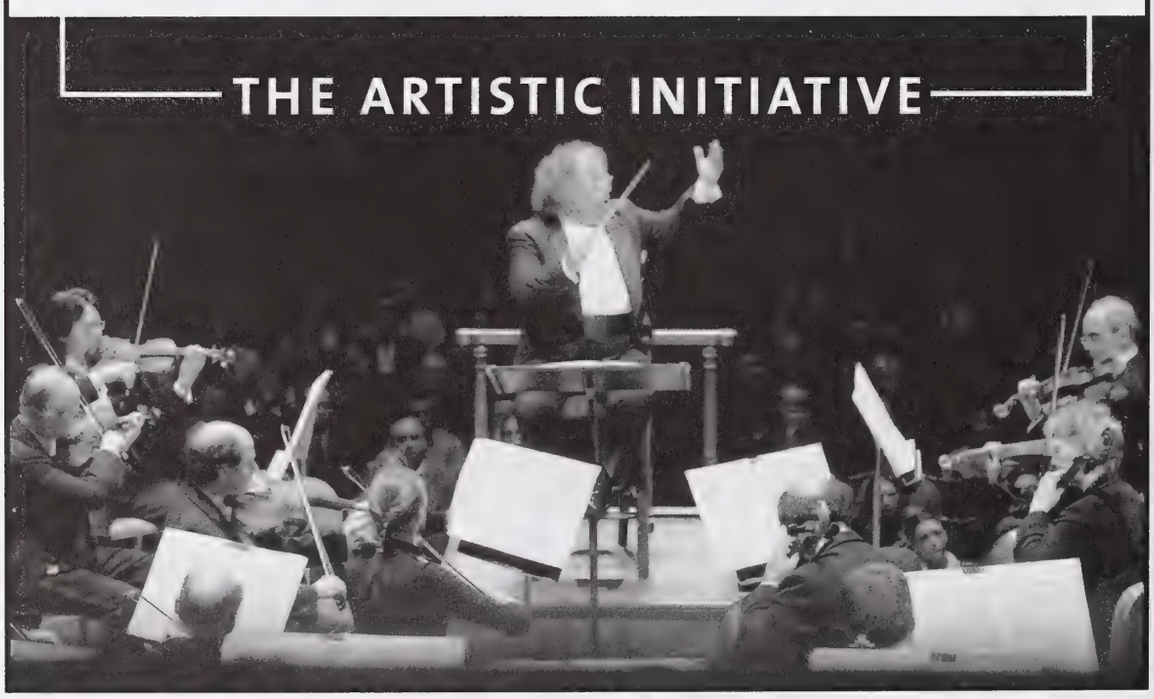
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

Donors to The Artistic Initiative at the $250,000 level and higher are recognized as members of The James Levine Circle. The BSO gratefully acknowledges each of the following donors for their generous leadership level support. This list reflects gifts received as of February 14, 2006.

THE JAMES LEVINE CIRCLE

$2,000,000 and up

John F. Cogan, Jr. and Mary L. Cornille
Joyce and Edward Linde

$1,000,000 - $1,999,999

Advent International Corporation
Mr. and Mrs. George D. Behrakis
Peter and Anne Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Stephen and Dorothy Weber

$500,000 - $999,999

Lorraine and Alan S. Bressler
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.
Roberta and Stephen R. Weiner

$250,000 - $499,999

George and Roberta Berry
The Cosette Charitable Fund
Cynthia and Oliver Curme/ The Lost and Foundation, Inc.
Bill and Jacalyn Egan/ Duniry Foundation
Stephen B. Kay and Lisbeth Tarlow
Cynthia and Robert J. Lepofsky
Anne Lovett and Stephen Woodsum
P. Andrews and Linda H. McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Thomas G. Stemberg Foundation

For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

BOSTON
SYMPHONY
ORCHESTRA

salutes

MetLife Foundation

a leading foundation supporter of
BSO Youth Education Programs

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's increased multi-year support will help fund these youth programs through the 2007-08 season.

PHOTOGRAPHY: STU ROSNER

A variety of BSO K-12 education programs serve over 60,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and education in the public schools and helping to ensure the continued role of the arts in public education. For program and teacher workshop information, please call the BSO's Education Office at (617) 638-9300.

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.

Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
The Nehemias Gorin Charitable Foundation
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
Chairman, President, and CEO

EMC² where information lives

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

BSO Consolidated Corporate Support

The support provided by members of the BSO's Consolidated Corporate Fund enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2004 and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

GOLD BATON–$100,000 to $499,999

Suffolk Construction
Company, Inc.
John F. Fish

SILVER BATON–$50,000 to $99,999

Accenture
William D. Green

Bank of America
Anne M. Finucane

State Street Corporation
Alan Greene
George A. Russell, Jr.

CONDUCTOR'S CIRCLE–$25,000 to $49,999

Aon Corporation
Kevin A. White

Blue Cross Blue Shield of
Massachusetts
Cleve L. Killingsworth, Jr.

Citizens Financial Group
Lawrence K. Fish

Dick and Ann Marie
Connolly

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

The Fairmont Copley Plaza
Boston
Jonathan D. Crellin

Fisher Scientific
International Inc.
Paul M. Montrone

Goodwin Procter LLP
Regina M. Pisa

Hewitt Associates
Jim Wolf

John Hancock Financial
Services
John D. DesPrez III

Liberty Mutual Group
Edmund F. Kelly

Merrill/Daniels
Ian Levine

Mintz, Levin, Cohn, Ferris,
Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

ML Strategies, LLC
Stephen P. Tocco

CONDUCTOR'S CIRCLE–$25,000 to $49,999 *(continued)*

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

CONCERTMASTER–$15,000 to $24,999

Advent International Corporation
Peter A. Brooke

Au Bon Pain

Beacon Capital Partners

Bingham McCutchen LLP

Boston Capital Corporation
John P. Manning
Richard J. DeAgazio

Boston Private Bank & Trust Company
Mark D. Thompson

Chief Executives Organization, Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Barbara and Jim Cleary

Clough Capital Partners, LP
Charles I. Clough, Jr.

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Connell Limited Partnership
Francis A. Doyle

Eaton Vance Corp.
Alan R. Dynner, Esq.

Ernst & Young LLP
Daniel G. Kaye

Four Seasons Hotel Boston
Peter O'Colmain

The Gillette Company
Cathleen Chizauskas

Goldman, Sachs & Co.

Gourmet Caterers, Inc.
Robert Wiggins

Granite Telecommunications
Robert T. Hale, Jr.

Herald Media, Inc.
Patrick J. Purcell

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Hill, Holliday Advertising
Jack Connors, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Intercontinental Real Estate Corporation
Peter Palandjian

Keane, Inc.
Brian T. Keane

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad

LPL Financial Services
Mark S. Casady

Marsh
John C. Smith

Mellon New England
David F. Lamere

Meredith & Grew, Inc.
Thomas J. Hynes, Jr.
Kevin C. Phelan

NSTAR
Thomas J. May

New England Development
Stephen R. Karp
Steven S. Fischman

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Nortel
Anthony Cioffi

PricewaterhouseCoopers LLP
Michael J. Costello

Putnam Investments
Charles E. Haldeman

Savings Bank Life Insurance
Robert K. Sheridan

Standard & Poor's
Robert L. Paglia

Thomas G. Stemberg

The Stop & Shop Supermarket Company, Inc.
Marc Smith

Continued on page 71

projectSTEP

Project STEP is the creation of three collaborating institutions: the Boston Symphony Orchestra, the New England Conservatory, and the Boston University School of Music.

Project STEP provides comprehensive string training and education to talented children of color. We offer first-rate instruction on string instruments to African-American and Latino students who have strong potential for successful careers in classical music.

Thank You to all of the individuals who have been extraordinarily generous. Below is a partial list.

Sandy and David Bakalar
Jan Brett and Joseph Hearne
Barbara Berger
George and Roberta Berry
Mr. and Mrs. Peter A. Brooke
Gregory E. Bulger Foundation
Paul and Catherine Buttenweiser
Eleanor and Levin Campbell
Mark Churchill
Anne Covert and Edward Cutler
John and Diddy Cullinane
Cynthia and Oliver Curme
Nina and Eugene Doggett
Jonathan Glionna
Avram and Carol Goldberg
Thelma and Ray Goldberg
Randall and Elaine Hiller
Jackie Jenkins-Scott
Béla and Edna Kalman
Ethel and Zelman Kamien
Rita J. Kaplan and Stanley H. Kaplan Family Foundation
George and Nancy Kidder
Barbara Kravitz and the late Arthur Kravitz
Edward and Joyce Linde
Keith Lockhart
Dianne Luby
Rita N. Meyer
William and Betsy Moyer
David Oswald
Daniel and Barbara Palant
William and Lia Poorvu
Irving W. Rabb
Susan Rothenberg
Elizabeth K. Saudek
David and Marie Louise Scudder
Alfred and Gilda Slifka
Philip and Ann Smith
Daniel and Prudence Steiner
Marcus Thompson
Edith L. Walker
John and Samantha Williams
Margaret Williams-DeCelles

Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115
617-267-5777 www.projectstep.org

CONCERTMASTER–$15,000 to $24,999 *(continued)*

The Studley Press, Inc.
Suzanne K. Salinetti
Verizon
Donna C. Cupelo
Weil, Gotshal & Manges LLP
James Westra, Esq.
Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

PRINCIPAL PLAYER–$10,000 to $14,999

The Abbey Group
David Epstein
Robert Epstein
Agencourt Bioscience Corporation
R. Brian McKernan
Arnold Worldwide
Francis J. Kelly III
Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman
Boston Acoustics, Inc.
Andrew Kotsatos
The Boston Consulting Group
Grant Freeland
Boston Properties, Inc.
Edward H. Linde
Boston Scientific Corporation
Lawrence C. Best
Chubb Group of Insurance Companies
John H. Gillespie
Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter
Exel Holdings, Inc.
Paul M. Verrochi
George H. Dean Co.
Kenneth Michaud
Global Companies LLC
Alfred Slifka
Goulston & Storrs
Alan W. Rottenberg, Esq.
Grand Circle Corporation
Alan E. Lewis
Greater Media, Inc.
Peter H. Smyth
Helix Technology Corporation
Robert J. Lepofsky
IBM
Sean C. Rush
Investors Bank & Trust Company
Michael F. Rogers
KPMG LLP
Anthony LaCava
Loomis, Sayles & Company, LP
Robert J. Blanding
Medical Information Technology, Inc.
A. Neil Pappalardo
New Balance Athletic Shoe, Inc.
James S. Davis
Perry Capital, LLC
Paul A. Leff
The Red Lion Inn
Nancy J. Fitzpatrick
The Ritz-Carlton Hotels of Boston
Erwin Schinnerl
Sametz Blackstone Associates
Roger Sametz
Sovereign Bank
John P. Hamill
TA Associates Realty
Michael A. Ruane
W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow
Watts Water Technologies
Patrick S. O'Keefe

Continued on page 73

DERBY AND COMPANY

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

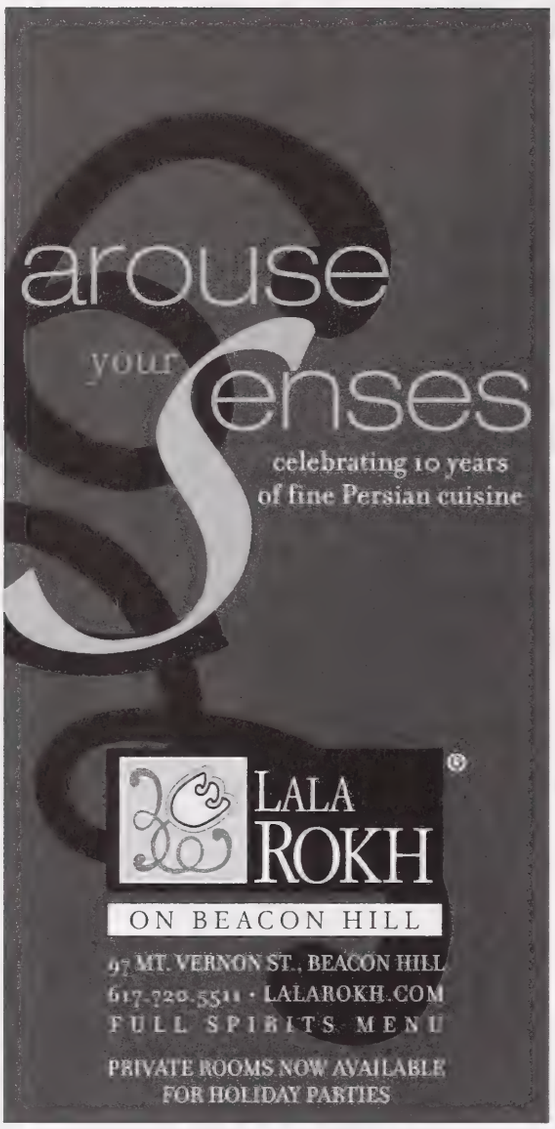
For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

CORPORATE PATRON–$5,000 to $9,999

Anonymous (2)
ADD Inc
AHA Consulting Engineers
Analog Devices, Inc.
Arbella Insurance Group
The Architectural Team
B.J.'s Wholesale Club, Inc.
Babson College
Bain & Company, Inc.
Barker Steel Co., Inc.
Boston Red Sox Foundation
Boston Showcase Co.
Boston Stock Exchange
Braver & Company, P.C.
BusinessEdge Solutions Inc.
CBS 4/UPN 38/UPN 28
Capital Crossing Bank
Carruth Management LLC
The Catchings Family
Cedar Grove Gardens
Century Drywall Inc.
The Herb Chambers Companies
Charles River Laboratories, Inc.
Choate, Hall & Stewart
Christmas Tree Shops
Cisco Systems, Inc.
Clair Automotive Network
Continental Wingate Company, Inc.
Corcoran Jennison Co., Inc.
John and Diddy Cullinane
Curry College
Joan and Ted Cutler
The Davis Companies
Dimeo Construction Company
DiSanto Design
Alan Dynner
EDS
E.M. Duggan Inc.
John F. Farrell & Associates
The Flatley Company
Gadsby Hannah LLP
General Catalyst Partners
Gerald R. Jordan Foundation
Graphics Marketing Services, Inc.
Grove Hall Redevelopers, LLC
The Halleran Company, LLC
Harvard Pilgrim Health Care
Harvey Industries, Inc.
Heritage Property Investment Trust, Inc.
Hinckley Allen & Snyder LLP
Hines
Hurley Wire and Cable
Huron Consulting Group
Initial Tropical Plants
J. Derenzo Co.
J.N. Phillips Auto Glass Co., Inc.
Jack Morton Worldwide
Jofran
Johnson O'Hare Company
Jordan's Furniture
Kaufman and Company, LLC
Keefe, Bruyette & Woods
Keegan & Werlin LLP
KeySpan Energy Delivery New England
The Kraft Group
Mr. and Mrs. Harvey Chet Krentzman
Jonathan and Jeannie Lavine
Lehman Brothers
Lexington Insurance Company
Limbach Company LLC
Longwood Investment Advisors
Mr. and Mrs. Peter S. Lynch
Margulies & Associates
Market Metrics
Marriott Residence Inn Boston Harbor on Tudor Wharf
Martignetti Companies
Richard and Sara Page Mayo
McNamara/Salvia, Inc.
Mercer Human Resource Consulting
Morgan Stanley
N.B. Kenney Company, Inc.
Navigator Management Co., L.P.
New Boston Fund
New England Insulation Company
New Horizons Partners, LLC and Literary Ventures Fund, Inc.
Northeast Interior Supply, Inc.
Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Continued on page 75



A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org

All WestBridge services are private pay and strictly confidential.

what *reputation* sounds like

JONATHAN POND

PERSONALIZED INVESTMENT MANAGEMENT AND FINANCIAL PLANNING

(617) 243-0020
WWW.JONATHANPONDLLC.COM

CORPORATE PATRON–$5,000 to $9,999 *(continued)*

O'Connor Capital Partners
PH Mechanical Corp.
Palmer & Dodge LLP
Patriot Construction Services
Joseph and Joan Patton
PerkinElmer, Inc.
Rodman Ford Lincoln Mercury
Ropes & Gray LLP
Rose Associates, Inc.
Russell Reynolds Associates
Mr. and Mrs. Thomas A. Russo
S&F Concrete Contractors, Inc.
S.R. Weiner & Associates
Safety Insurance Company
Saturn Partners
Siemens
Sprague Energy
Staples, Inc.
State Street Development Management Corp.
Stonegate Group
Telecommunications Insight Group, Inc.
Tishman Speyer
Towers Perrin
Trammell Crow Company
Trinchero Family Estates
Tufts Health Plan
Tyco Healthcare
Ty-Wood Corporation
Unisource Worldwide Inc.
United Liquors Ltd.
United Rentals
W.R. Grace & Company
Wayne J. Griffin Electric, Inc.
Mr. Adam J. Weiner
THE WELCH CORP.
William Gallagher Associates
Woburn Foreign Motors
xpedx

FELLOW–$3,500 to $4,999

Bicon Dental Implants
Blake & Blake Genealogists, Inc.
CRA International
Central Ceilings, Inc.
Cypress Capital Management, LLC
Deutsche Bank Securities Inc.
The E.B. Horn Company
J.D.P. Co.
Jack Madden Ford Sales, Inc.
Lindenmeyr Munroe
Tennessee Gas Pipeline
Weston Presidio

MEMBER–$2,500 to $3,499

Anonymous (1)
Aldon Electric Inc.
The Baupost Group, LLC
The Boston Globe
Cabot Corporation
Cambridge Trust Company
Carson Limited Partnership
Digitas
Essex Investment Management Co. LLC
Franklin Ford
Heritage Flag Company
International Data Group
Lawyer Milloy Foundation
Legal Sea Foods
Millipore Foundation
Montreal Jet Center
The New England Foundation
Nordblom Company
Otis & Ahearn
Phelps Industries LLC
The TJX Companies, Inc.
Tri-State Signal, Inc.
UHY
Vitale, Caturano & Company Foundation
WHDH - TV
Watermill Ventures
Williams Scotsman

NEXT PROGRAM. . .

Thursday, April 27, at 10:30 a.m.
(Open Rehearsal)
Thursday, April 27, at 8
Friday, April 28, at 1:30
Saturday, April 29, at 8
Tuesday, May 2, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

CHRISTOPH VON DOHNÁNYI conducting

SCHUBERT — Symphony in B minor, D.759, *Unfinished*
Allegro moderato
Andante con moto

HENZE — Adagio, Fugue, and Maenads' Dance
from the opera *The Bassarids*
(American premiere)

INTERMISSION

BRAHMS — Violin Concerto in D, Opus 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
FRANK PETER ZIMMERMANN

Next week, Christoph von Dohnányi leads his first of two programs that close the BSO's 2005-2006 season. Included on this first program is the American premiere of German composer Hans Werner Henze's Adagio, Fugue, and Maenads' Dance—orchestral excerpts drawn from Henze's opera *The Bassarids*, which was originally premiered under Dohnányi's baton at the Salzburg Festival in August 1966. Opening the program is Schubert's haunting Symphony in B minor, the *Unfinished*, which the composer left incomplete in two movements. German violinist Frank Peter Zimmermann is soloist in Brahms's Violin Concerto, written for Brahms's good friend, the great violinist, composer, and conductor Joseph Joachim, who played the first performance in 1879 with the composer on the podium.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—April 27, 8-10:10
Friday 'B'—April 28, 1:30-3:40
Saturday 'A'—April 29, 8-10:10
Tuesday 'C'—May 2, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony in B Minor, *Unfinished*
HENZE	Adagio, Fugue, and Maenads' Dance from the opera *The Bassarids* (American premiere)
BRAHMS	Violin Concerto

MCC
massculturalcouncil.org

Sunday, April 30, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ALL-MOZART PROGRAM	Flute Quartet in A, K.298 Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 Quintet for horn and strings, K.407 Clarinet Quintet in A, K.581

Thursday 'D'—May 4, 8-9:55
Friday Evening—May 5, 8-9:55
Saturday 'B'—May 6, 8-9:55

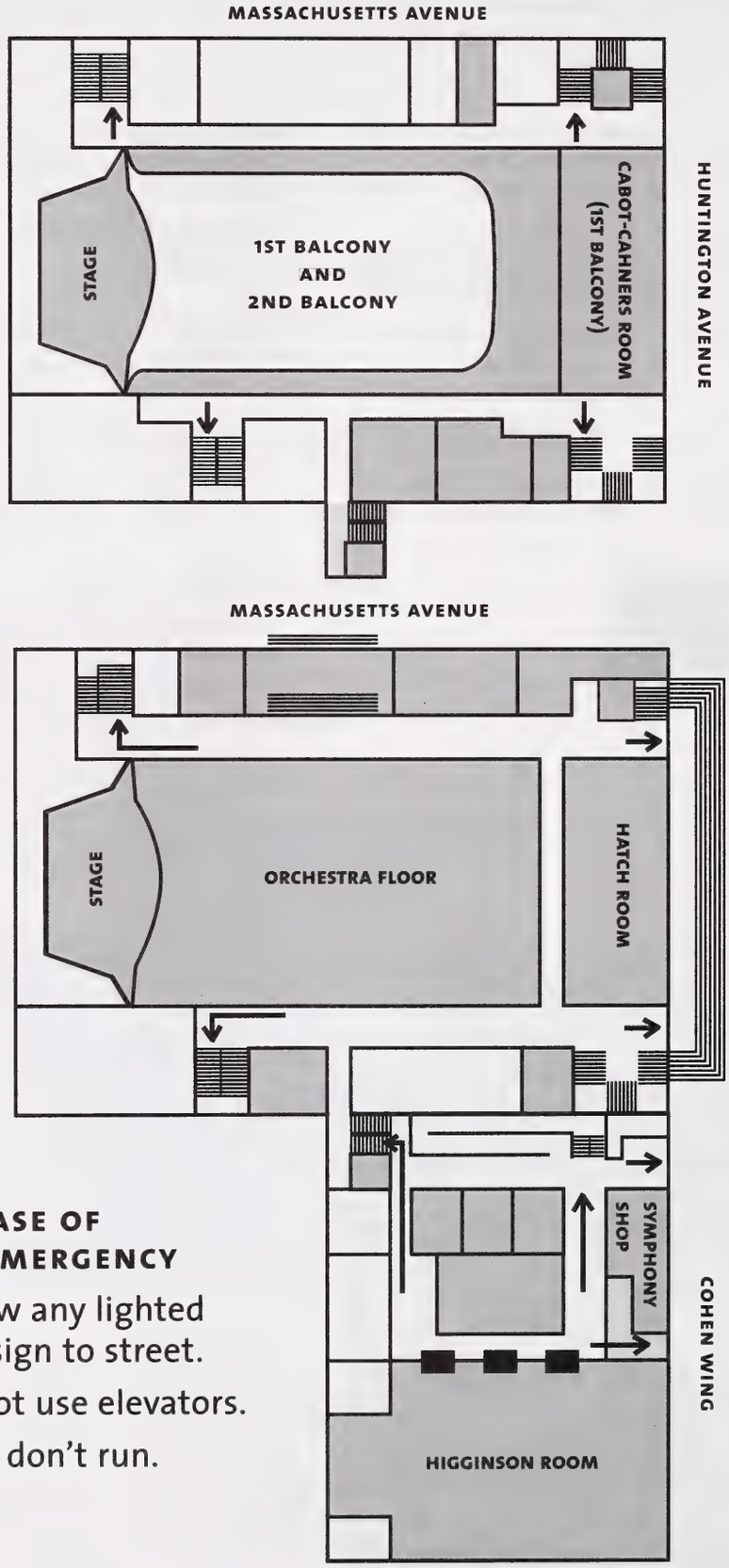
CHRISTOPH VON DOHNÁNYI conducting
STUART SKELTON, tenor (Oedipus)
ANNA LARSSON, mezzo-soprano (Jocasta)
SIR WILLARD WHITE, baritone (Creon)
FRANZ-JOSEF SELIG, bass (Tiresias)
PETER BRONDER, tenor (Shepherd)
CLAYTON BRAINERD, bass-baritone (Messenger)
PHILIP BOSCO, narrator
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Symphony No. 41, *Jupiter*
STRAVINSKY	*Oedipus Rex*

Programs and artists subject to change.

ROCKPORT CHAMBER MUSIC FESTIVAL
Celebrating 25 Years
June 8-July 2, 2006
Rockport, MA
David Deveau, Artistic Director
www.rcmf.org 978.546.7391

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.

Located in a landscaped setting touched by Frederick Law Olmstead.

Offered at $1,095,000 to $1,350,000.

Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS

AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com

A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000

Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is

All is One:

Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com

Educational Religious Corporate Municipal Residential

BOSTON SYMPHONY ORCHESTRA

125

2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP.
THE FINAL MOVEMENT
IS ABOUT TO BEGIN.

In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

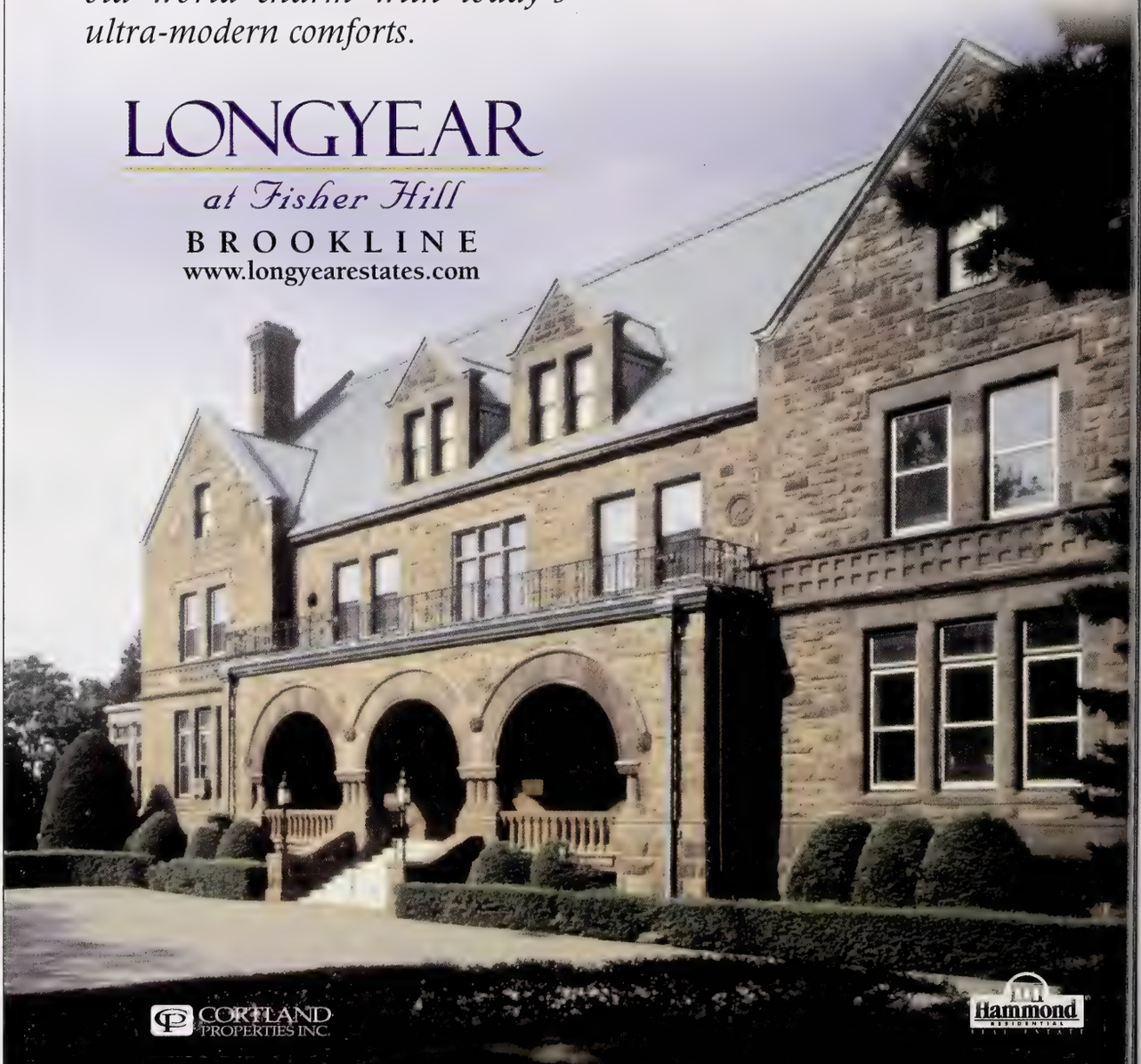
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

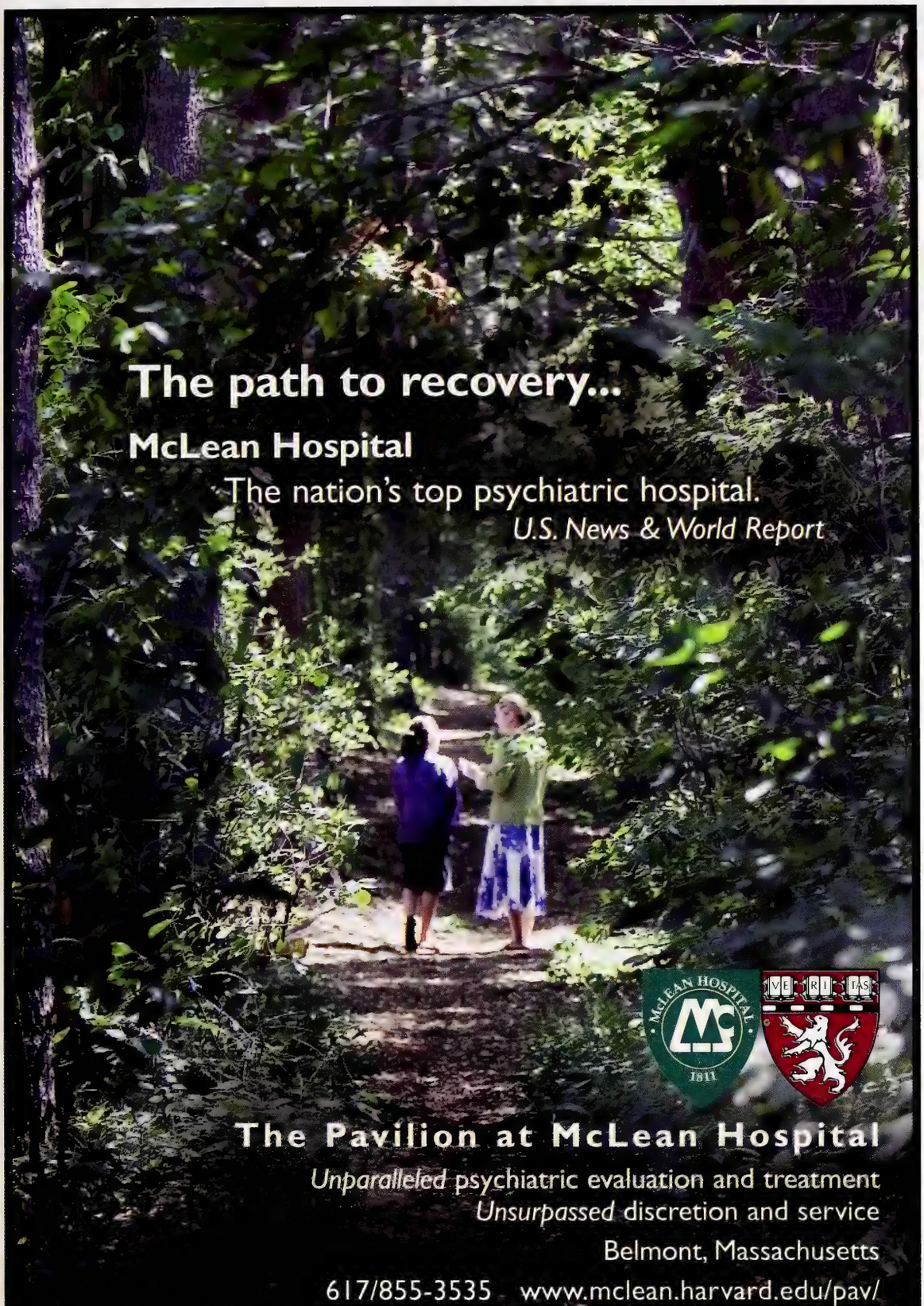
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond RESIDENTIAL



PARTNERS HEALTHCARE

McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red Sox

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 7
New to the BSO 9
Announcing the BSO's 2006-2007 Subscription Season 11
Franz Schubert, "A Rich Possession," 15
by Michael Steinberg
BSO Music Director James Levine 24
The Boston Symphony Orchestra 26
This Week's Boston Symphony Orchestra Program 29
Farewell, Thanks, and All Best 30
Notes on the Program 31
Featured Artists 57
Future Programs 76
Symphony Hall Information 79

This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Support* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Assistant Manager of Gift Processing and Donor Records* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Yong-Hee Silver, *Manager of BSO and Pops Societies* • Kara L. Stepanian, *Senior Major Gifts Officer* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Michael McDonnell, *Supervisory Facility Engineer* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* ◆ Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Senior Subscription Associate* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Representative* • Megan E. Sullivan, *Senior Subscription Associate*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

The Peter and Anne Brooke Concert Saturday, April 29, 2006

The BSO concert on Saturday evening, April 29, is supported by a generous gift from BSO Life Trustee and past Chairman of the Board of Trustees, Peter A. Brooke, and his wife, Anne. Peter and Anne Brooke have been generous supporters of the Boston Symphony Orchestra since the late 1970s. The Brookes are longtime Friday-afternoon subscribers and members of the Higginson and Walter Piston societies. In addition, they have fully funded an endowed chair in the percussion section of the orchestra, and provided major support for the construction of Ozawa Hall at Tanglewood in the early 1990s and for the renovations to Symphony Hall in the late 1980s.

Peter joined the BSO's Board of Overseers in 1981. He served as a member of the BSO's Board of Trustees from 1990 to 2005, was elected Chairman of the Board of Trustees in 1999, retired from that position on August 31, 2005, and became a Life Trustee on September 1. He served as Co-Chair of the BSO 2000 Campaign from 1998 to 2000, helping lead that effort to historic success in raising more than $150 million for the orchestra's endowment and operations. Peter is known worldwide as a leader in the venture capital community, having pioneered business practices in that field for decades. He has brought wisdom to his tenure at the Boston Symphony, participating in a dozen Board committees and currently serving as Chair of the Leadership Gifts Committee for The Artistic Initiative that seeks to raise $40 million for the BSO's endowment, and $5 million in directed grants, for artistic expenses.

Anne has energetically matched her husband's service, serving as Chair of the Board of Trustees of the Concord Museum, Vice-Chair of the Board of the Massachusetts Audubon Society, and Overseer of the Museum of Fine Arts. Most recently at the BSO she served as an Honorary Co-Chair of the James Levine Inaugural Gala in the fall of 2004. She is currently on the board of the Boston Arts Academy.

"We were both introduced to the Symphony as children," they have said, "and after years of exposure to its wonderful sound, we think it is appropriate to repay the BSO for all the pleasure it has given us. With the arrival of James Levine, the BSO will, we expect, ascend to the position of the greatest orchestra in the world."

Boston Symphony Chamber Players Perform All-Mozart Program at Jordan Hall, This Sunday, April 30, at 3 p.m.

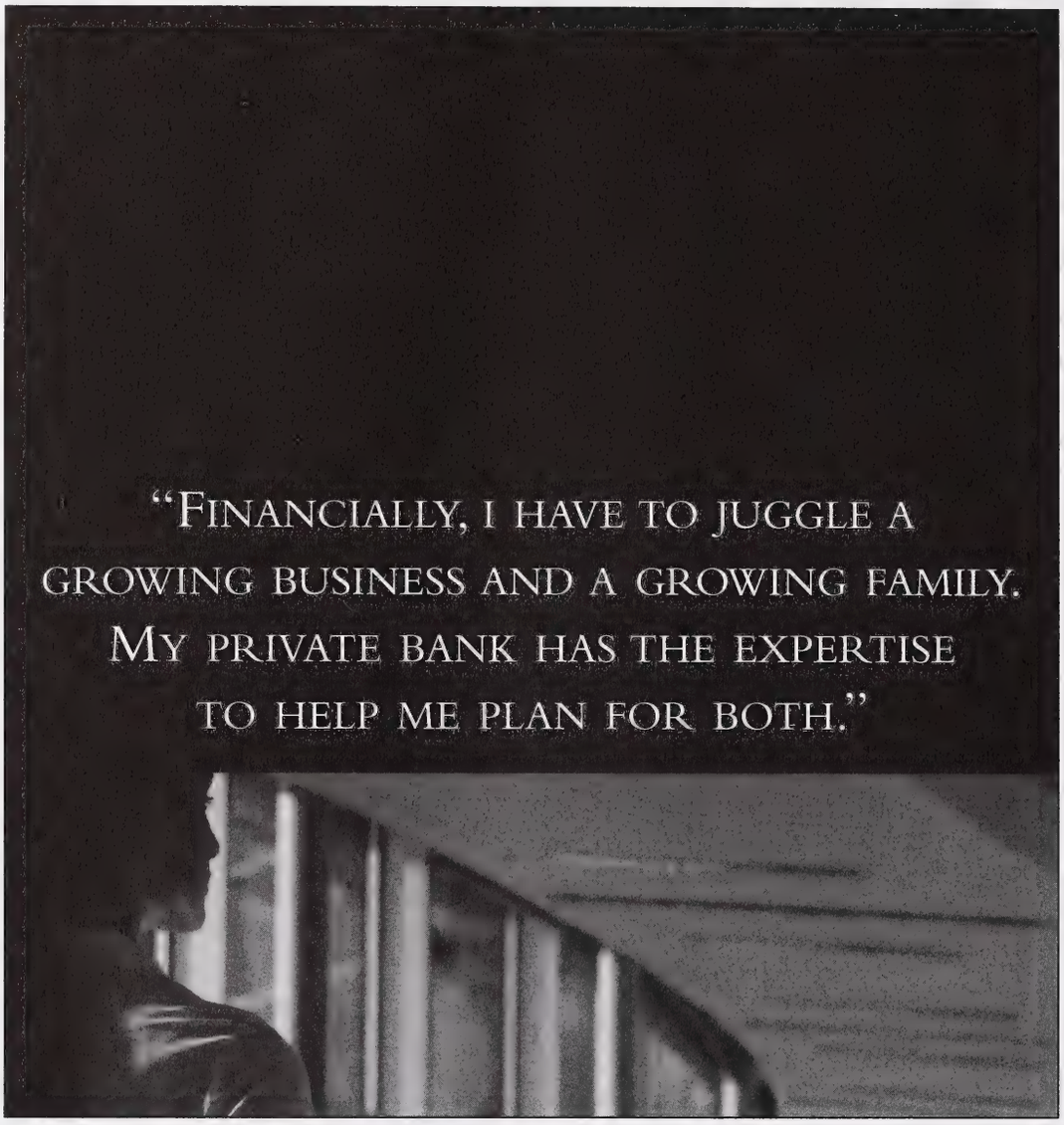
The Boston Symphony Chamber Players conclude their 2005-06 series at New England Conservatory's Jordan Hall this Sunday, April 30, at 3 p.m. with an all-Mozart program celebrating the 250th anniversary of the composer's birth: the Flute Quartet in A, K.298; the Adagio and Rondo in C for glass harmonica, flute, oboe, viola, and cello, K.617; the Quintet in E-flat for horn and strings, K.407, and the Clarinet Quintet in A, K.581. Single tickets at $30, $22, and $17 are available on Sunday at the Jordan Hall box office, 30 Gainsborough Street.

UBS Renews Exclusive BSO Season Sponsorship

Building on the mutually successful partnership that began in 2003, UBS will continue as the exclusive BSO season sponsor with a new multi-year sponsorship beginning next season. "We're proud and excited to continue our partnership with this world-class organization," said Mark B. Sutton, Chairman and CEO, Americas, UBS. "The BSO symbolizes excellence in orchestral music, particularly in how it brings the art of collaboration to life. At UBS we are committed to the same high standards of collaboration, working with our clients to bring them the best products and

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

services possible." This season UBS hosted the second annual "UBS Thanksgiving Concert" with a private BSO concert at Symphony Hall on Friday, November 18. More than 2,000 UBS-invited guests enjoyed the BSO's performance of Mozart's *Haffner* Symphony, Perle's *Transcendental Modulations*, and Debussy's *La Mer* conducted by James Levine. In addition, UBS hosted a pre-concert reception for BSO Trustees and Overseers in the Cohen Wing. On March 6, UBS sponsored this season's final concert of the BSO's series at Carnegie Hall. BSO patrons were guests of Jamie Price, member of UBS's Group Management Board and BSO Overseer. Mr. Price also hosted a pre-concert reception for UBS and BSO concert guests on the executive floor of the UBS Building in Manhattan, where works from the world-renowned UBS Art Collection were on display for all to enjoy.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Schubert, Henze, and Brahms. Next week, to conclude the season, BSO Publications Associate Robert Kirzinger discusses Mozart and Stravinsky (May 4-6).

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 25th Anniversary Season on Friday, April 28, at 8 p.m. in the Phillips Library Auditorium at the Peabody Essex Museum in Salem with a program including Mozart's Clarinet Quintet in A, K.581, Hindemith's String Trio No. 1, Opus 34, and Debussy's String Quartet. The performers are Sharan Leventhal and Yura Lee, violins, BSO violist Rebecca Gitter, Mr. Miller, and BSO principal clarinetist William R. Hudgins. Tickets are $24, with discounts available to students and seniors. For more information, please call (617) 964-6553 or

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.

Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

Faculty Recital Series: Music for Piano Quartet
MAY 7

Lynn Chang, violin; Ed Gazouleas, viola; Rhonda Rider, cello; and Karl Paulnack, piano. Program to include piano quartets of Fauré and Bolcom.

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: (617) 912-9222 | event line: (617) 912-9240 | www.bostonconservatory.edu

Taste the good life

Coming Soon! 35 New Independent Living Apartments

- A Maintenance-Free Lifestyle on 35 acres overlooking the Sudbury River
- Spacious 1, 2, or 2 Bedroom w/Den Designs
- 24-Hour Security • Fine Dining • Fitness Center
- Social Activities • Housekeeping • Indoor Parking

For more information, call Joyce Irvine Cassidy at: (978) 369-5155.
100 Newbury Court, Concord, MA 01742
www.nedeaconess.com

Newbury Court
New England Deaconess Association
Equal Housing Opportunity

visit www.bostonartistsensemble.org.

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, April 29, at Our Lady's Church in Newton Corner, in Erika Foin's *Everything Changes* and Mahler's Symphony No. 2, *Resurrection*, joined by soprano Jayne West, mezzo-soprano Marion Dry, the Newton Choral Society, David Carrier, conductor, and the Heritage Chorale, John Finney, conductor. Tickets are $25 (with discounts available for seniors and students) and available online at www.newphil.org or by calling (617) 527-9717.

BSO cellist Mickey Katz is soloist in Saint-Saëns's Cello Concerto No. 1 in A minor with Max Hobart and the Civic Symphony Orchestra of Boston on Sunday, April 30, at 3 p.m. at the Regis College Fine Arts Center in Weston. Also on the program are Mahler's Symphony No. 1 and the premiere of Thomas Oboe Lee's oboe concerto, *Persephone and the Four Seasons*, with the orchestra's principal oboe, Andrew Price. For more information, visit www.csob.org or call the Regis College Ticket Office at (781) 768-7070.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

New to the BSO

Two new members have joined the Boston Symphony Orchestra this season.

Glen Cherry

Violinist Glen Cherry grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy, then went on to study with James Buswell at the New England Conservatory of Music, receiving a Bachelor of Music Degree with Distinction in 1995. A Tanglewood Music Center Fellow in the summers 1994, 1995, and 1996, he served as concertmaster in 1996 for the TMC Orchestra's annual Leonard Bernstein Memorial Concert. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston in 2004. Prior to that he served as associate concertmaster of the Fort Wayne Philharmonic and as rotating concertmaster of the New World Symphony. Mr. Cherry's recent appearances as soloist have included performances of Lou Harrison's Violin Concerto and Vivaldi's *The Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Marvin Moon

Violist Marvin Moon joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennet Square (PA) Symphony Orchestra.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

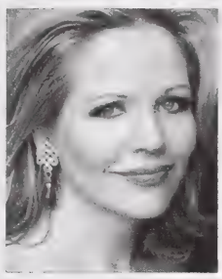
FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

Announcing the Boston Symphony Orchestra's 2006-2007 Subscription Season, James Levine's Third as BSO Music Director

James Levine will open his third season as BSO Music Director on Friday, September 29, with a special American-themed program featuring soprano Renée Fleming in Barber's *Knoxville: Summer of 1915* and flutist James Galway in William Bolcom's *Lyric Concerto* for flute and orchestra, part of a concert also to include Copland's *Lincoln Portrait* and Dvořák's *New World* Symphony. Subscription-season highlights under Maestro Levine's direction will also include Bartók's *Bluebeard's Castle* (with Anne Sofie von Otter and Albert Dohmen), Berlioz's *La Damnation de Faust* (with Yvonne Naef, Paul Groves, and José van Dam), and the world premieres of BSO 125th Anniversary Commissions from esteemed American composers Gunther Schuller and Charles Wuorinen (the latter's Eighth Symphony, *Theologoumena*). In addition, 2006-2007 promises an exciting conclusion to the BSO's groundbreaking two-season Beethoven/Schoenberg cycle, with Mr. Levine leading—among other things—concert performances of each composer's only full-scale opera, Beethoven's *Fidelio* (with Karita Mattila and Johan Botha in the lead roles) and Schoenberg's *Moses und Aron* (with John Tomlinson and Philip Langridge in the title roles); Beethoven's concert aria *Ah! perfido* and Schoenberg's monodrama *Erwartung* with soprano Deborah Voigt; the Beethoven and Schoenberg violin concertos with soloist Christian Tetzlaff; and Beethoven's Piano Concerto No. 4 and Schoenberg's Piano Concerto with soloist Daniel Barenboim. Also among the guest artists joining James Levine and the Boston Symphony for the 2006-2007 season are Peter Serkin (in Brahms's Piano Concerto No. 2), Stephanie Blythe (Mahler's Symphony No. 3), and Alfred Brendel (Mozart's Piano Concerto No. 17 in G, K.453).



Renée Fleming

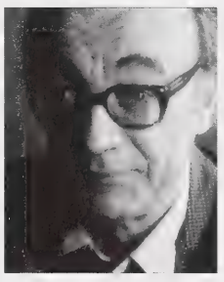
Daniel Barenboim

José van Dam

Karita Mattila

Additional season highlights will include favorite symphonies of Dvořák, Schumann, Beethoven, Mozart, Haydn, Brahms, and Mahler; piano concertos of Brahms, Rachmaninoff, Mozart, and Beethoven; such beloved works as Prokofiev's *Romeo and Juliet*, Ravel's *Daphnis et Chloé* and *Mother Goose*, Holst's *The Planets*, and Stravinsky's *Firebird* Suite; the world premieres of new works by André Previn (his Double Concerto for violin, double bass, and orchestra, with violinist Anne-Sophie Mutter and Slovakian double bass virtuoso Roman Potálko) and Finnish composer Kaija Saariaho (the latter's new piece for cello and orchestra being another BSO 125th Anniversary Commission, to feature Finnish cellist Anssi Karttunen in his BSO debut), and performances in December of John Adams's *El Niño*, a work for orchestra, vocal soloists, and chorus inspired by the story of the the Nativity. 2006-2007 also brings performances of music by such celebrated contemporary composers as William Bolcom, John Harbison, and John Adams.

Imogen Cooper



Alfred Brendel

Cherubini, Requiem in C minor

(BOSTON PREMIERE)

Beethoven, Eroica Symphony

Two masterworks of great sweep and emotional intensity, sparked by the French revolution. Beethoven wrote: "If I were to write a Requiem, Cherubini's would be my only model." Come hear it for yourself.

Friday, May 5 • Saturday, May 6 • 8pm

New England Conservatory's intimate Jordan Hall

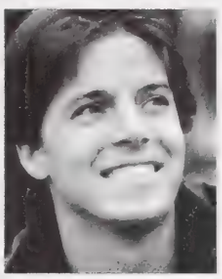
BOSTON BAROQUE

Martin Pearlman, Music Director

617/484-9200 • www.bostonbaroque.org

BSO Conductor Emeritus Bernard Haitink returns to Symphony Hall for the final two programs of next season. Other guest conductors joining the Boston Symphony in 2006-2007 are former BSO principal guest conductor Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Ingo Metzmacher, BSO Assistant Conductor Ludovic Morlot, Robert Spano, and David Zinman. Additional guest soloists next season include Pierre-Laurent Aimard (in Bartók's Piano Concerto No. 2), Martha Argerich (Beethoven's Piano Concerto No. 1), Emanuel Ax (Brahms's Piano Concerto No. 1), Joshua Bell (Bruch's Violin Concerto No. 1), Yefim Bronfman (Rachmaninoff's Piano Concerto No. 4), Imogen Cooper (Mozart's Piano Concerto No. 24 in C minor, K.491), Lynn Harrell (Shostakovich's Cello Concerto No. 1), Leonidas Kavakos (Bartók's Violin Concerto No. 2), Radu Lupu (Mozart's Piano Concerto No. 20 in D minor, K.466), Pepe Romero (music for guitar and orchestra by Rodrigo and Palomo), and Sergey Khachatryan (Shostakovich's Violin Concerto No. 1).

Martha Argerich



Joshua Bell

Subscribers will receive their renewal materials this month, by which time brochures with complete program and ticket information for the BSO's 2006-2007 season will also be available. To inquire about subscriptions for the 2006-2007 Boston Symphony Orchestra season, please call (617) 266-7575 or 1-888-266-7575, or visit the BSO's website, www.bso.org. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2006-2007 Brochure, Symphony Hall, Boston, MA 02115.

The British School of Boston

BRITISH SCHOOL OF BOSTON 2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Franz Schubert, "A Rich Possession"

by Michael Steinberg

The following essay is from "For the Love of Music: Invitations to Listening," a new compilation of essays by former Boston Globe music critic and BSO program annotator Michael Steinberg and his San Francisco Symphony colleague Larry Rothe, editor of that orchestra's program book. Written originally for the San Francisco Symphony program book, this essay is reprinted here by kind permission of that orchestra and Oxford University Press.
Copyright © 2006 Oxford University Press.

Franz Schubert's first biographer was a Viennese jurist and civil servant by name of Heinrich Kreissle von Hellborn. In 1861, he published what he modestly and accurately called a biographical sketch; at the end of 1864, he came out with his full-length book. It appeared in English in 1869 as *The Life of Franz Schubert*, translated by Arthur Duke Coleridge. Kreissle, who loved what he had heard of Schubert's music, was motivated to begin his work by his awareness that those who had known Schubert were growing old, that their fairly imminent departure from this life was something to be reckoned with, and that, once they were gone, the construction of a biography would become incalculably more difficult. He therefore set about tracking down those whom he called "the witnesses to Schubert's external existence," as well as whatever he was able to pull together by way of scattered documents relevant to Schubert's life.

An 1827 portrait of Schubert by Franz Eybl

It was Kreissle who laid the ground floor for Schubert studies, and everything that has been achieved in that field since his time rests on what he began. He was not, however, trained as a scholar, and critically sifting the material he collected was not his strength. Speaking and corresponding with the survivors of the Schubert circle, Kreissle gathered much that was valuable, vivid, and often deeply touching. But we also need to remember that he was dealing with aging men and women (mostly men) who were reminiscing about someone who had been dead for more than thirty years. Some of them misremembered plain and simple. Some misremembered by design, so as to augment and glamorize the parts they themselves had played in Schubert's life. Some, although they were writing or speaking in the past tense, were—unconsciously—writing or speaking not about the friend with whom they had talked, made music, partied, played cards, drunk, smoked, and hiked, but about the Franz Schubert who had meanwhile come to be ranked as a very important composer.

Something that made the situation when Kreissle was at work peculiar was that so many Schubert pieces—important, impressive ones—had only come into public view posthumously, among them the great Masses in A-flat and E-flat (published 1875 and 1865, respectively), the *Unfinished* Symphony (first played in 1865), the String Quintet

"For the Love of Music: Invitations to Listening"
by Michael Steinberg and Larry Rothe, new from Oxford University Press,
is available for purchase in the Symphony Shop.

The Junior League of Boston's 34th Annual Decorators' Show House

The Richard Henry Dana Jr. House
4 Berkeley St., Cambridge, MA
Harvard Square

Leading New England interior and landscape designers transform this magnificent 155-year-old home.

May 5 - June 4
Tue - Thu 9 am - 8 pm
Fri - Sun 9 am - 6 pm

Great Mother's Day Gift!
Tickets: $30 at the door
Purchase by May 3: $25
www.jlboston.org/showhouse2006
(617) 536-9640 x 205

The Junior League of Boston is an organization of women committed to promoting voluntarism, developing the potential of women, and improving communities through the effective action and leadership of trained volunteers. Its purpose is exclusively educational and charitable.

WOODSTOCK CORPORATION
INVESTMENT COUNSEL
EST. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is
MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

(published 1853), along with many smaller works. It sometimes seemed as though Schubert were still alive and composing; indeed, one French critic was moved to remark that he seemed, more than thirty years after his death, to be both one of the most prolific as well as most interesting of contemporary composers.

One result of all this remembering—and "remembering"—was the formation during the second half of the nineteenth century of a highly *sympathisch* image of Schubert. Its essential points were that Schubert died very young (which always holds a certain prurient appeal) and that during his brief lifetime his genius was recognized only by a small and select group of discerning friends. The secondary features of this Schubert portrait were that he composed effortlessly, with uncanny ease and speed, and that he was a dear little man—"*Schwammerl*" ("little mushroom"), they called him—even if personal hygiene was not a high priority with him and even though he sometimes drank a few more glasses of wine than were good for him. It all fit well with the comfy Biedermeier spirit of mid-century Austria. It also helped create the impression, not yet completely erased, that Schubert was something of an amateur, although an inspired one. There are still those who see him as the most seductive of charmers but deny him the greatness that would place him on the same level as Haydn, Mozart, and Beethoven.

Obviously, some truth lies curled up inside all this mythology. Schubert was born on January 31, 1797, and when he died, at three o'clock in the afternoon on November 19, 1828, he was about ten weeks shy of turning thirty-two. No other great composer died so young—not Mozart, not even Purcell. The playwright Franz Grillparzer wrote the famous epitaph for Schubert's monument, erected in the Währing Cemetery in 1830: "Here the art of music buried a rich possession, but even fairer hopes." (In 1888, both Schubert and Beethoven, his neighbor just three graves away, were moved to Vienna's Central Cemetery. The Währing Cemetery was later deconsecrated and is now the Schubert Park.) Later, Grillparzer was criticized for underrating Schubert's actual achievement, but I would say two things in his defense. First, given that in 1830 some of Schubert's most extraordinary works were still unpublished and unperformed, Grillparzer's perspective is not that badly askew. Second, that if we consider Schubert's achievements in

"A Schubert Evening at Josef von Spaun's" showing the composer seated at the piano and Michael Vogl (next to him) singing Schubert songs: an 1868 sepia drawing by Moritz von Schwind believed to represent the first big Schubertiade, which took place on December 15, 1826

his last year—including the three final piano sonatas along with some remarkable shorter pieces, the String Quintet, the Mass in E-flat, the F minor Fantasy for piano duet, and the songs later published as *Schwanengesang* ("Swan Song")—and if we also keep in mind that he was only thirty-one, it is understandable that one might fantasize about a transcendent future of "even fairer hopes."

We still tend to cherish the picture of Schubert as Neglected Genius. Yes, his reputation was local, and even in Vienna, compared to Beethoven and Rossini, the two composers who most captivated that city during his lifetime (Rossini more than Beethoven, to the latter's fury), Schubert was obscure. But he was far from invisible, even though it did happen that mail from a German publisher addressed to "Franz Schubert, Esq., Composer, Vienna" was delivered to a musician named Josef Schubert. And a certain Franz Schubert in Dresden was indignant when a "piece of hackwork" by his Viennese namesake was mistakenly attributed to him, the "*Machwerk*" in question being the setting of Goethe's *Erlkönig*.

But Franz Schubert's music—our Franz Schubert's—was performed, quite often under the auspices of the Society of the Friends of Music, a high-prestige organization to whose directorate Schubert was elected in 1826. Admired virtuosi took him up. And Johann Michael Vogl, principal baritone at the Court Opera (he was the first Pizarro in the final version of Beethoven's *Fidelio*) and a most compelling artist, became a powerful advocate for his songs. When Vogl sang *Erlkönig* at a charity concert in March 1821, Schubert's obscurity in Vienna was over. The firm of Cappi & Diabelli published *Erlkönig* a month later: a hundred copies were sold at a single soirée when its availability was announced, and another 300 were turned around in little more than a year.

Important publishers became interested in Schubert's music, although, to his annoyance and frustration, they were inclined to be exceedingly cautious, willing to take his songs and small piano pieces, but turning down large instrumental works such as string quartets and symphonies. Still, for someone who was not a virtuoso performer and who, through general forgetfulness and negligence, tended to derail his friends' efforts to get him publicity and arrange useful contacts, Schubert managed to be quite a conspicuous figure in Vienna's musical life. In March 1828, his friends helped arrange the first concert entirely of his music. It was a huge success, and when Schubert died, plans were in the making for another such event. What turned out to be his last year, 1828, had shown every promise of being a great and positive turning point in his career.

Schubert obviously had the qualities that brought him a group of extraordinarily devoted friends, some of them musicians, more of them literary people and artists. He was not

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

ROCKPORT CHAMBER MUSIC FESTIVAL
Celebrating 25 Years
June 8-July 2, 2006
Rockport, MA
David Deveau, Artistic Director
www.rcmf.org 978.546.7391

an easy friend, though. He could be fine company, charming, delightful, and good for serious conversation, but he could also be self-absorbed, peremptory, and rude, and his forgetfulness and negligence could be wounding. As you read the evidence collected in Otto Erich Deutsch's *Schubert: A Documentary Biography*, a wonderfully engaging book, and as you learn to decode his friends' tactful and protective language, it becomes clear that Schubert drank recklessly (today he would be counted as an alcoholic), also that he smoked far too much and smelled like an ashtray. The ups and downs of his productivity suggest that he suffered from cyclothymia, severe and clinical mood swings. In his later years, he tended each spring to fall into severe depression that paralyzed his ability to compose.

A caricature, probably by Franz Schober, of Michael Vogl and Franz Schubert "setting out for combat and victory," c.1825

Most of all, Schubert distressed his friends by the recklessness with which he stilled his gigantic sexual appetite. Here again, we are dealing with veiled language, but what emerges is that Schubert contracted syphilis toward the end of 1822, that by 1828 the disease had entered its tertiary stage, and that, his system catastrophically weakened by alcohol and nicotine, he died from the effects of that disease, aggravated by some form of typhoid fever. His suffering in the primary stage of syphilis in the winter of 1822-23, a condition probably worsened by the then favored mercury cure, may have been the reason he was unable to continue work on the great B minor *Unfinished* Symphony.

Not surprisingly, Schubert's music is no less complex than the man, and often no less dark. He composed a lot of what we might call social music, lighthearted songs, vocal ensembles, marches for piano duet, and reams of dances that must be just like the ones he improvised at parties. (He was always happier at the piano than out on the dance floor.) Most of this music you will never hear in concert, but it is cherished by those of us who play it for our own pleasure, especially the piano music. If you go through a set of Schubert's Ländler or waltzes, polonaises or marches, you will discover that he was hardly more capable than Mozart of composing three minutes of music across which some strange and disturbing shadow does not pass, even if just for a single beat. We also cannot forget that, hardly out of his adolescence, Schubert could capture the sinister world of *Erlkönig*, the ballad of the spectral king who seduces a sick boy out from his father's arms into the land of death. Nor that even earlier, on a numinous October day in 1814, he had, in *Gretchen am Spinnrade*, drawn a picture of a desperate young woman, and had done it with a depth of understanding that ought not to be within the reach of a boy of seventeen.

1820, the year of the Mass in A-flat, the unfinished cantata *Lazarus*, and the *Quartettsatz* in C minor, is a turning point, Schubert's entry into maturity. Another such critical moment is the one when his music loses its innocence for good. That happens toward the end of 1822. He had turned twenty-five in January, and it was the year in which his health was ruined and the one whose labors culminated in the two

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

OPERA BOSTON

Carole Charnow, *General Director*
Gil Rose, *Music Director*

2005-2006 season

at the Cutler Majestic Theatre, Boston

Menotti
THE CONSUL
Joanna Porackova as Magda Sorel
October 21, 23, 25, 2005

Chabrier
L'ÉTOILE BOSTON PREMIERE
Heather Buck as Princess Laoula
March 3, 5, 7, 2006

Donizetti
LUCREZIA BORGIA
Barbara Quintiliani as Lucrezia
April 28, 30, May 2, 2006

For brochure, call
617 451-3388
or email info@operaboston.org
www.operaboston.org

DISCOVER BOSTON'S MOST ADVENTUROUS OPERA COMPANY NOW!

movements of the B minor *Unfinished*, a work one praises inadequately by declaring that it is the greatest symphony between Beethoven and Brahms.

"At last I can pour out my whole heart to someone again," Schubert wrote in 1824 to Leopold Kupelwieser, the most serious of his friends, an artist who had moved to Rome to prepare himself for a career as a painter of ecclesiastical subjects:

> You are so good and so faithful, you are sure to forgive me things that others will only take very much amiss. To be brief, I feel myself to be the unhappiest, the most wretched man in the world. Picture a man whose health will never be sound again and who, out of sheer despair over that, constantly does everything he can to make matters worse instead of better. Picture, I tell you, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (whose creative response, at least) to everything that is beautiful threatens to vanish, and then ask yourself if this is not a wretched, unhappy man. "My peace is gone, my heart is heavy. Never, but never, shall I find peace again." That [lament of Gretchen's] could now be my daily song, because each night when I go to sleep, I hope never to wake again, and each morning brings yesterday's grief back to me.

Those whom Kreissle von Hellborn called the witnesses to Schubert's external existence noticed that when he sat at the piano to accompany Vogl, even when he himself sang his songs in his composer's falsetto, something transformed him beyond their recognition. He could invent music that frightened and dismayed them, never more so than in the death-possessed songs of *Winterreise*, which they rejected even though he insisted it was the best thing he had done. In the work of Schubert's last years, we find music that is madly driving and obsessed, strange and fantastical, deeply melancholic, and as violent as anything in Beethoven. (Try the slow movement of his A major piano sonata from 1828.) "What I produce comes about through my understanding of music

Schubert (seated at the piano, front left) and friends playing a party game at the Atzenbrugg home of the Schober family: a watercolor by Leopold Kupelwieser from 1820 or 1821

and through my pain," Schubert wrote in his diary, "and what is produced by pain alone seems to please the world least." He had warned his friends that *Winterreise*, those songs that chronicle a young man's despairing journey through a bleak winter landscape, would make them shudder. Paradoxically, their rejection was a form of understanding and love, because in rejecting the songs they were rejecting Schubert's knowledge of death, his own death, then just a year away. John Harbison's assertion that Schubert "got closer to full metaphysical revelation than any other composer" is a challenge to take seriously.

Schubert's self-awareness comprised a keen sense of his own worth, of his artistic goals and possibilities. He grew up in the shadow of Beethoven, who himself had overcome that most daunting challenge of following Haydn and Mozart, yet bit by bit he came to understand that he *was* qualified to step forward as Beethoven's heir. And contrary to the legend, Schubert could work hard, like Beethoven. The works in which he declares himself to be of Beethoven's lineage—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the compositions of the last year—all these involved sketches and erasures, and intense concentration. Schubert's final musical wish, fulfilled in his sickroom five days before he died, was to hear Beethoven's Quartet in C-sharp minor, Opus 131. "The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, the first violinist in the group that went to play for him.

One of Schubert's last musical decisions had been to take some counterpoint lessons with the renowned pedagogue Simon Sechter, who would later teach Henri Vieuxtemps and Anton Bruckner, two names you'd not ever expect to find linked. The American scholar Michael Griffel has suggested quite persuasively that Schubert hoped, by strengthening his contrapuntal skills, to acquire the skills for composing heroic finales in the manner of Beethoven—no more unfinished symphonies! In the event, there was time

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web.
www.charleswebbcidesigns.com

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4

for just one lesson, on November 4, 1828. At that point he could survey his amazing accomplishments of that year and also look ahead at a future only he could imagine. At the same time he must have seen with inescapable clarity the likelihood of an early death.

In 1824, he had written to Kupelwieser about readying himself to pave the road toward the "big symphony." He meant a symphony in the manner and on the scale of one of Beethoven's, and in the next paragraph he mentions the impending premiere of the Beethoven Ninth. Was it to equip himself for further explorations of the road toward the "*grosse Symphonie*" that he went to Sechter? A week after that one lesson with Sechter, Schubert took to his bed for the last time.* When he died, he had made considerable progress on a D major symphony, and what he had achieved there suggests that this work, melancholic and visionary, would have surpassed anything he had done by way of large instrumental compositions so far.

And so we come back to Grillparzer and his "even fairer hopes." It is futile to speculate about the future that was cut off on the afternoon of November 19, 1828; at the same time, it is impossible not to think about it. Schubert would surely not have abandoned writing Lieder, and I imagine him beating Schumann to Heine's *Dichterliebe* and all those Eichendorff poems, and setting Mörike thirty years before Hugo Wolf. He could have heard Brahms's First Symphony, unless his own symphonies, beginning with the great D major of 1829, had made Brahms even more nervous than he already was about Beethoven. As an old man, but not yet eighty, Schubert might have traveled to Bayreuth to see the first *Ring*.

Schubert had it in him to become a very great symphonist, and he might have come to enjoy the standing we now grant to Beethoven. In any case, the view of Schubert would be very different for today's symphony audience, whose sense of him is now based on occasional encounters with six charmers and more frequent ones with one-and-a-half mature masterpieces. But Schubert's greatest chamber music, for instance the G major string quartet and the String Quintet, gives us a very good idea of his symphonic lungs. And of course to take the measure of who Schubert was and what he could do, the late piano sonatas are essentials, as are the great song cycles. Happily, Schubert has been fortunate in his recordings, going back to the 1930s and the performances of the piano music by Artur Schnabel and those of songs by, among many fine artists, Gerhard Hüsch with Hanns Udo Müller. And if you can play the piano—you don't have to be a virtuoso—make the F minor Fantasy, the A-flat Variations, the *Divertissement à l'hongroise*, and all those dances and marches your own.

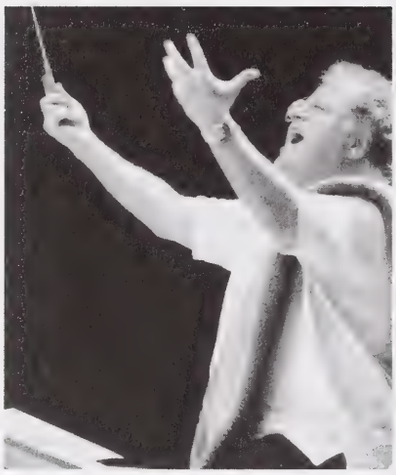
Vast amounts of the works that most intensely illuminate who Franz Schubert was are unknown to most of us. The fairer hopes are fodder for our fantasy, but we do have the rich possession—on the page, on recordings, and sometimes (never often enough) in concert. That possession is enough to give us joy and pain, astonishment and ecstasy, for as long as we have our lives and our hearing.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

*John Harbison has composed a moving *tombeau* for Schubert, using some of the material Sechter had given Schubert to work on. He calls it *November 19, 1828*.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season has included a special Opening Night Gala, revivals of *Così fan tutte*, *Falstaff*, and *Wozzeck*, and concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the

Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
○ *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The Henry Lee Higginson Memorial Concert

Friday, April 28, 2006

By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, April 27, at 8
Friday, April 28, at 1:30
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Saturday, April 29, at 8
THE PETER AND ANNE BROOKE CONCERT
Tuesday, May 2, at 8

CHRISTOPH VON DOHNÁNYI conducting

SCHUBERT — Symphony in B minor, D.759, *Unfinished*
Allegro moderato
Andante con moto

HENZE — Adagio, Fugue, and Maenads' Dance from the opera *The Bassarids*
(American premiere)

INTERMISSION

BRAHMS — Violin Concerto in D, Opus 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
FRANK PETER ZIMMERMANN

This year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see next page).

The Thursday concert is supported by Boston Private Bank & Trust Company, a 2006 BSO Business and Professional Friend.

This week's concerts are presented in honor of members of the Higginson Society who support the Boston Symphony Annual Fund at the patron level (see page 32).

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Farewell, Thanks, and All Best

Two members of the Boston Symphony Orchestra—principal trumpet Charles Schlueter and flutist Fenwick Smith—have announced their retirement from the Boston Symphony Orchestra, effective at the end of the 2006 Tanglewood season, Mr. Schlueter after twenty-five years and Mr. Smith after twenty-eight years as members of the BSO. We thank them both for their many years of service and dedication not just to the Boston Symphony Orchestra but to the entire musical community of Boston, and we wish them well in all their future endeavors.

Charles Schlueter grew up in Du Quoin, Illinois, where he received his early musical training. Charlie began playing trumpet at age ten. His first teacher was Charles Archibald, and his studies continued when he won a coloring contest sponsored by a local music store and received free lessons with the resident trumpet teacher, Don Lemasters, subsequently studying with Mel Siener, band director at Du Quoin Township High School, whose encouragement had a profound influence on Charlie's becoming a professional musician. While in high school he also received instruction in St. Louis, Missouri, from Edward Brauer, a member of the staff of the NBC radio studio. His studies culminated at the Juilliard School, from which he graduated in 1962; there his mentor was William Vacchiano, then principal trumpet of the New York Philharmonic. Charlie's twenty-five years as principal trumpet of the Boston Symphony Orchestra are exceeded only by Georges Mager (hired originally as a violist), who was principal for thirty-one years. Charlie is the only 20th-century BSO principal trumpet (following Gustav Heim, Roger Voisin, Armando Ghitalla, and Rolf Smedvig, all of whom joined as third/assistant principal) who was not already a member of the orchestra. Since 1981 he has also been a member of the Boston Symphony Chamber Players. Prior to his appointment in Boston, he was principal trumpet in the Minnesota Orchestra, the Milwaukee Symphony, and the Kansas City Philharmonic, and associate principal trumpet in the Cleveland Orchestra under George Szell.

Throughout his long and distinguished career, Charlie has received numerous awards and accolades. He has appeared as soloist both in recital and with orchestras in France, Brazil, and Japan, as well as the United States. Besides holding positions on the faculties of the New England Conservatory and the Tanglewood Music Center, he is also in demand as a teacher abroad and has held master classes in Europe, Canada, Japan, and South America. Since the 1980s he has been a regular visitor to Brazil, presenting master classes and recitals, appearing as soloist with numerous orchestras, and in 1988 helping to create the Northeastern Brazil Brass Master Classes in João Pessoa, a series subsequently expanded to include other areas. Since 1995 he has been visiting professor at Sakuyo University in Kurashiki, Japan, where he has also given recitals with pianist Yasuo Watanabe and been soloist with the university's Wind Ensemble.

Charlie can be heard on most Boston Symphony recordings made since his appointment in 1981. In 1994 he also began making solo recordings. The first, "Bravura Trumpet," originally recorded for Vox, was recently reissued by the Charles Schlueter Foundation. Three more—"Virtuoso Trumpet," "Trumpet Concertos," and "Trumpet Works"—were released on Kleos Classics. The Charles Schlueter Foundation, Inc., a non-profit organization, was founded in 2001 to encourage communication among brass players and to advance the level of performance, teaching, and literature associated with brass instruments. Its mission is to foster the enjoyment of music, promote music education, and assist in the training of talented young brass per-

Franz Schubert
Symphony in B minor, D.759, *Unfinished*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch; the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement, and there is an additional page of score containing eleven measures. The first performance of the Unfinished *was given under the direction of Johann von Herbeck in Vienna on December 17, 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as a finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on October 26, 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on February 26, 1868. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henry Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein,*

formers. The Foundation strives to promote music as an essential part of school curriculums and to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world.

Flutist **Fenwick Smith** has been contributing to the musical life of Boston for more than thirty years. In 1975 he joined the New England Woodwind Quintet and the contemporary-music ensemble Boston Musica Viva. He has performed on Baroque flute with Boston's leading early-music ensembles, and has been a member of the Boston Chamber Music Society since 1984. Fenwick often includes chamber music on his annual Jordan Hall recitals, which after twenty-nine seasons are a prominent feature of Boston's concert calendar. Since joining the Boston Symphony Orchestra as second flute in 1978, Fenwick has spent five of those years as acting assistant principal flute. As a concerto soloist he has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Cage, Copland, Dahl, Foote, Gaubert, Ginastera, Harbison, Koechlin, Pinkham, Rorem, Reinecke, Schulhoff, and Schoenberg. Fenwick is on the faculty of the Tanglewood Music Center and the New England Conservatory; he was the 2001 recipient of NEC's Laurence Lesser Award for Excellence in Teaching. Following his retirement from the BSO, Fenwick will take on an expanded teaching commitment at the Conservatory and continue as a member of the Boston Chamber Music Society. Verne Q. Powell Flutes, Inc., where earlier in his career he worked as a flute maker, plans to sponsor him in master classes and recitals, nationally and internationally, as an emissary of the company. Fenwick also looks forward to further concertizing and recording, and to the pursuit of his many extramusical interests.

This week's concerts are named in honor of the members of the Higginson Society who support at the Patron level.

Patrons help to sustain the musical excellence of the Boston Symphony Orchestra, maintain Symphony Hall, and support the BSO's education and outreach programs through gifts of $10,000 or more to the Boston Annual Fund. The Boston Symphony Orchestra gratefully acknowledges their generosity and commitment to the future of music.

The Higginson Society Patrons

Anonymous (4)
Harlan and Lois Anderson
Dorothy and David Arnold
Ms. Lucille Batal
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Mr. and Mrs. James L. Bildner
Mrs. Linda Cabot Black
The Boston Foundation
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
William David Brohn
Peter and Anne Brooke
Samuel B. and Deborah D. Bruskin
Gregory E. Bulger
Catherine and Paul Buttenwieser
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. Joseph M. Cohen
Mr. and Mrs. Julian Cohen
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Combined Jewish Philanthropies Donor Advised Fund Program
Mrs. William H. Congleton
John and Diddy Cullinane
Cynthia and Oliver Curme
Lewis S. and Edith L. Dabney
Estate of Elisabeth K. Davis
Wayne Davis and Ann Merrifield
William R. and Deborah Elfers
Ginger and George Elvin
Roger and Judith Feingold
Mr. and Mrs. Lawrence K. Fish
Mrs. Bruni Fletcher-Koch
Chad and Anne Gifford
Richard and Joy Gilbert
Roberta and Macey Goldman
The Gomidas Organ Fund, Inc.
Mr. and Mrs. Raymond C. Green
Mr. and Mrs. Francis W. Hatch, Jr.
Highgale Fund at the Boston Foundation
Debbie and Ted Kelly
Mr. and Mrs. George H. Kidder
Mr. Paul L. King
Mrs. Harvey Chet Krentzman
Liz and George Krupp
Richard and Susan Landon
Bill and Barbara Leith
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. John M. Loder
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Anne R. Lovett and Stephen G. Woodsum
Mr. and Mrs. Jeffrey E. Marshall
Carmine and Beth Martignetti
Joseph C. McNay
Kate and Al Merck
Mrs. August R. Meyer
Mr. and Mrs. Nathan R. Miller
The Richard P. and Claire W. Morse Foundation
Mrs. Robert B. Newman
Megan and Robert O'Block
Jane and Neil Pappalardo
Mrs. Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
William and Lia Poorvu
Mr. Irving W. Rabb
Mr. and Mrs. John S. Reed
Louise C. Riemer
Susan and Dan Rothenberg
Mrs. George R. Rowland
Carole and Edward I. Rudman
Mr. and Mrs. Kenan E. Sahin
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Mr. and Mrs. Christopher Smallhorn
Ray and Maria Stata
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Daniel Waintrup
Stephen and Dorothy Weber
Roberta and Stephen R. Weiner
Mr. and Mrs. David C. Weinstein
James and Jeanne Westra
Henry and Joan T. Wheeler
Mr. Robert C. Winters
Drs. Richard and Judith Wurtman
Rhonda and Michael J. Zinner, M.D.

Mstislav Rostropovich, Seiji Ozawa, Sir Colin Davis, Kurt Masur, Marek Janowski, Bernard Haitink (the most recent subscription performances, in April 1994, followed by an August 1994 Tanglewood performance), and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 25, 2003). The slow movement by itself has been played here "in memoriam" on several occasions, most recently on October 1, 1993, with Ozawa conducting, in memory of former BSO principal clarinetist Harold Wright. The score of the Unfinished *calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony has long been identified as "No. 8" but was renumbered as "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog. To avoid the confusion this has engendered, we use no number at all, calling it just "Symphony in B minor, D.759, Unfinished."*

Schubert's most popular symphony—the last of his eight symphonies to reach performance—is also the most mysterious. The fact of the work's incompleteness, combined with the expressiveness of the two completed movements, gave rise to endless speculation: why did Schubert abandon a work with so splendid a beginning? By the time he died in 1828, the manuscript was no longer even in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present.

The riddle of the *Unfinished* may seem less mysterious once we know that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. At some point after composing six symphonies, he seems completely to have changed his view of the expressive and technical requirements of the genre. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm, Schubert having finished the manuscript of those two movements the previous October.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked *Great* C major) had been performed; admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers. The two movements are rich in Schubert's characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. In fact, the first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it, so he edited it out of existence! (It has since been restored.)

The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked *ostinato* in the

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS-SPRING 2006

Fridays at Jordan Hall | Sundays at Sanders Theatre | 7:30 p.m.

TURNING POINTS

March 24 & 26

Debussy	Cello Sonata
Schnittke	Piano Quintet (1976)
Beethoven	String Quartet in B-flat major, Op. 130

SONGS OF A WAYFARER

April 28 & 30

Ravel	Chansons madécasses
Mahler	Songs of a Wayfarer (arr. by Schoenberg) *featuring Eudora Brown, mezzo-soprano*
Schubert	Octet in F major for Winds and Strings

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work, establishing an entirely new kind of symphonic mood. The second movement brings in a bright E major, striking after the darkness of the first movement's B minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.

Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

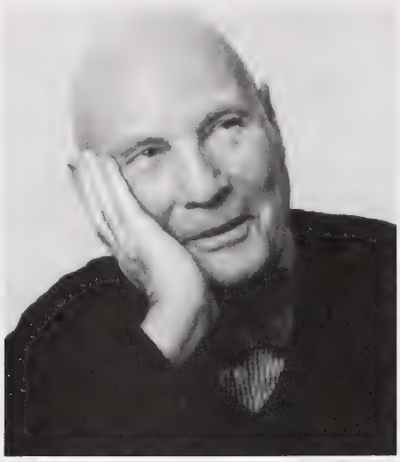
Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law · Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive℠

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

Hans Werner Henze
Adagio, Fugue, and Maenads' Dance from *The Bassarids*



Hans Werner Henze was born on July 1, 1926, in Gütersloh (in Germany's North Rhine-Westphalia region) and currently lives in Marino, Italy. Henze's opera The Bassarids *was composed in 1964-65 and premiered at the Salzburg Festival in August 1966 with Christoph von Dohnányi conducting. In 2004, Henze revisited the score to prepare "Adagio, Fugue, and Maenads' Dance" as a separate concert work of orchestral excerpts from the opera on a commission from the North German Radio Symphony Orchestra; Dohnányi led the world premiere on September 4, 2005, in Hamburg. This week's Boston Symphony performances mark the American premiere. (Among other works of Henze that were played by the BSO in past years, his Eighth Symphony was a BSO commission given its world premiere here under Seiji Ozawa in October 1993, Ozawa and the orchestra having previously given the Boston and New York premieres of the Symphony No. 7 in October 1987.) "Adagio, Fugue, and Maenads' Dance" is scored for four flutes (third and fourth doubling piccolo; fourth also doubling alto flute), two oboes, two English horns, four clarinets (fourth doubling E-flat clarinet), bass clarinet, alto saxophone, four bassoons (fourth doubling contrabassoon), six horns, four trumpets, bass trumpet, three trombones, two tubas, timpani, seven percussionists (playing triangle, cymbals, tam-tams, almglocken, gongs, tambourine, snare drum, tom-toms, bongos, wood drum, bass drum with and without cymbals, maracas, ratchet, metal blocks, glockenspiel, xylophone, vibraphone, finger cymbals, and tubular bells), two harps, celesta, two pianos, and strings. The length of the piece is approximately twenty-nine minutes.*

If someone mentions the counterculture of the '60s and its musical expression, chances are the first associations that spring to mind hail from the glory days of folk and rock. Yet the era's rebellious ferment also spilled over into the traditional settings of the opera house and concert hall. The urge to "make love, not war" and to question the Establishment was hardly the monopoly of popular music alone. An especially potent artistic exploration of these countercultural themes was Hans Werner Henze's mid-'60s opera *The Bassarids*—the source for the concert piece on this program.

Many of the creative preoccupations of the '60s were firmly rooted in a unique time and place, to be sure. But they also appear as variants on a universally recurrent pattern. Through the ages, there has always been a periodic need to seek a new balance among the conflicting demands of the human psyche, and this shift is typically prompted by crisis and a violent change in direction.

This is a truth manifested in the great myths and their storytellers: in particular, in the myth of Dionysus and his cult as dramatized in Euripides' tragedy about reason at war with libido, the *Bacchae*. Not surprisingly—for it homes in on the inherent struggle between contrary but fundamental human impulses that every society must try to resolve —Euripides' searing vision of what is at stake has inspired numerous recastings in our own time. While emblematic of the decade in which it was written, Henze's operatic version of Euripides' dualism in *The Bassarids* continues to resonate as among the most significant and enduring of postwar operas.

Indeed, Henze exemplifies several fascinating dualisms in his own life. He experienced the grimness of the war years as a teenager and was forcibly drafted. His disillusionment with German society eventually led him to seek voluntary exile in 1953 by moving to

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

Big Band

FRIDAY **MAY 26, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

PROGRAM NOTES at 7:00
with William Thomas McKinley

STOLTZMAN

In this all-American program, BMOP pays tribute to Paul Whiteman and others who brought jazz to the concert hall with the world premiere of a new work by **WILLIAM THOMAS McKINLEY** for clarinetist Richard Stoltzman and the original jazz band version of **GEORGE GERSHWIN**'s *Rhapsody in Blue* with Stephen Drury. Program also features works by **LEONARD BERNSTEIN** and **MILTON BABBITT**

GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through May 24; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

Italy. Like a character in a Thomas Mann story, Henze found a kind of creative liberation from his Northern heritage in this new Mediterranean environment. He settled in the beautiful town of Marino outside Rome.

Meanwhile, Henze's abiding hatred of Nazism drew him to embrace radical leftist politics (he even lived in Cuba for a spell in the '70s). As an openly gay man, Henze has often perceived himself as an outsider. Yet his insistence on emotional truth over theory led to his music finding an audience far wider than that of his avant-garde peers. The latter ostracized him as an irrelevant "conservative" for incorporating traditional musical elements in his language at a time when rigorous serialism was in vogue.

Henze (at right) with producer G.R. Sellner planning the staging for the premiere of "The Bassarids" at Salzburg in 1966

Dualisms engender dramatic tension, and Henze is a master at organizing that tension into meaningful music. His artistic outlook has often been described as that of a man of the theater. Henze's professional life began with various stints in German theaters and opera houses. Side by side with symphonic works, significant early scores included the 1951 operatic success *Boulevard Solitude* (a take on the Manon Lescaut story) and *Undine*, an enchanting ballet Henze wrote in 1957 for Margot Fonteyn. The composer himself observes that his orchestral music is deeply bound up with the same sorts of concerns that find expression in his stage works.

It was precisely this dramatic sensibility that caught the notice of the poet W.H. Auden, then flush with the acclaim of his collaboration with Stravinsky on *The Rake's Progress*. Auden worked as a co-writer with his lover Chester Kallman when crafting librettos. Their first project with the prolific Henze was *Elegy for Young Lovers*, a study of the heavy emotional toll incurred by living for the sake of art. After its 1961 premiere, Auden and Kallman proposed adapting Euripides' *Bacchae* for Henze. Kallman cheekily observed that the intention was to avoid "that Glucky Greekiness...with the side-views of a Grecian Urn."

What resulted is indeed a far cry from the chastely edifying approach to Greek myth of much baroque and classical opera. Although Auden and Kallman used the old-fashioned term "opera seria" to describe *The Bassarids*, its richly drawn libretto incorporates Auden's preoccupations with modern psychology and varieties of religious experience. It streamlines Euripides' tragedy into a single long act which foregrounds the confrontation between King Pentheus and his nemesis, Dionysus. Pentheus, the new king of Thebes, is a monotheist who desires to stamp out the growing cult of the wine-god Dionysus: its glorification of hedonistic pleasure and orgiastic community threatens the rule of disciplined rationality.

Yet the cult flourishes, and Dionysus exploits Pentheus's own repressed nature as a fatal weakness. He hypnotizes the young king into a state of insatiable curiosity and induces him to dress as a woman so he can observe the Dionysian rituals on location while in disguise (Euripides' title *Bacchae* refers to the female adherents of Dionysus,

otherwise known as bacchantes or maenads; Auden replaced it with the rather obscure *The Bassarids*, the title of a lost Aeschylus play connoting Dionysian enthusiasts of both sexes.) Dionysus then denounces the intruder, and the Maenads, led by Pentheus's own mother, tear his body apart. Dionysus returns in victory to Thebes, burning the palace and establishing his new order.

The opera—both the text and the music—gains immeasurable artistic richness by refusing to reduce the conflict to a simple schematic of Puritanism vs. pleasure. Pentheus and Dionysus share an eerie totalitarianism, and the triumph of the pleasure principle becomes a demonic possession. Henze comments that "I tried to show how the musical material associated with the god Dionysus slowly, insinuatingly, insidiously and, finally, with the most terrible brutality destroys Pentheus's monastically chaste world of sound, undermining it and, in the end, annihilating it utterly."

Henze structured the musical form of *The Bassarids* as one continuous, quasi-symphonic four-movement work (within which there is allotment for the set pieces of grand opera). The ever-pedagogical Auden had insisted that Henze—like many composers of his generation exhibiting an almost automatic antipathy to Wagner—attend a performance of *Götterdämmerung*. Yet the musical tutelaries most in evidence are Mahler, in whose symphonies Henze was immersed, along with Bach and Stravinsky.

GOLDEN CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

The Boston Symphony Orchestra.
Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

© UBS 2005. All rights reserved. Photo by Michael Lutch.

© 2005 Delta Air Lines, Inc.

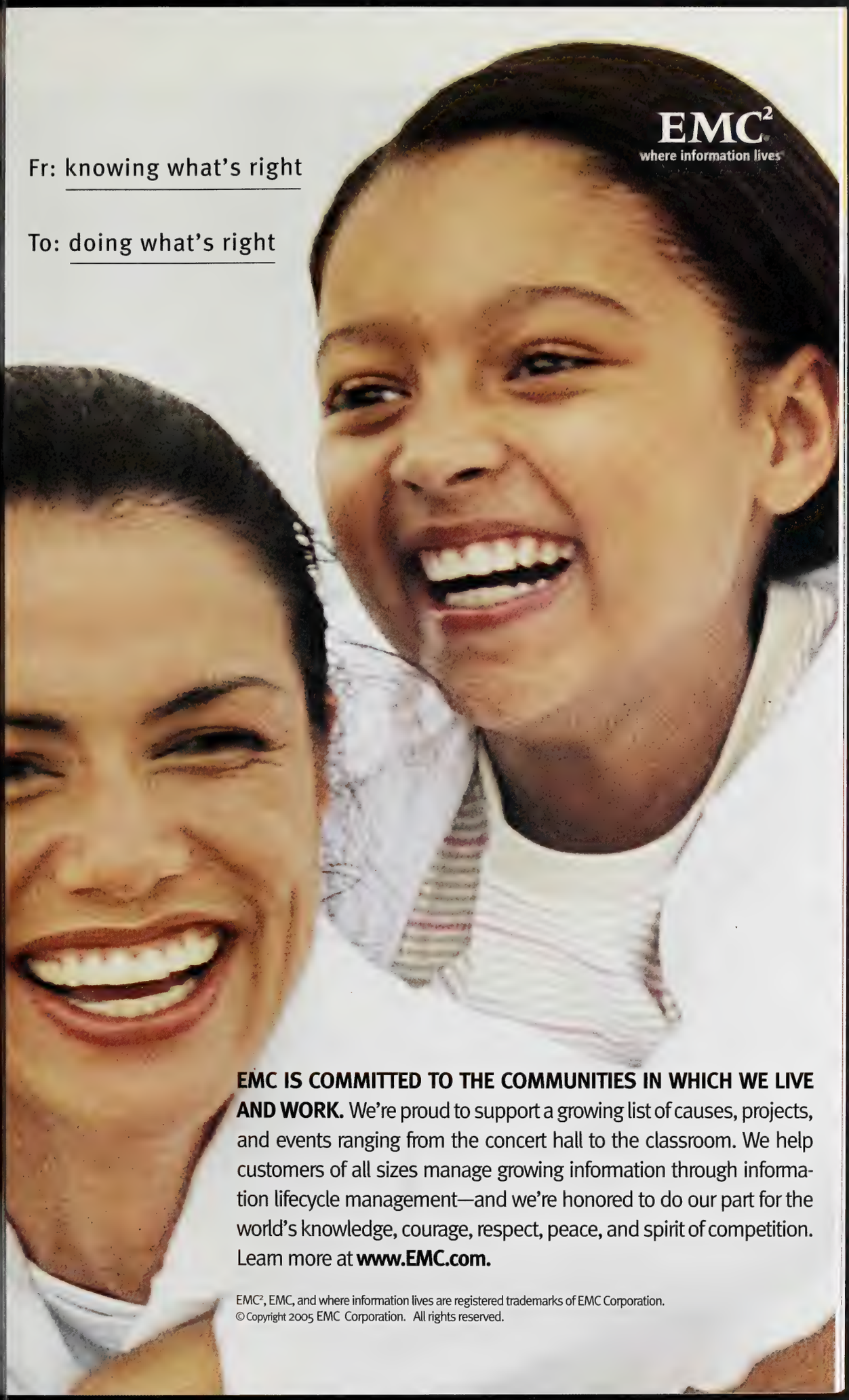
ALL THE
WORLD'S A STAGE

LOWER FARES

DELTA.COM

Delta SKYTEAM
good goes around

Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com



EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

"Adagio, Fugue, and Maenads' Dance" adapts music from the "third movement" of the opera into a self-contained whole and in fact distills the essence of the whole work. This sequence involves the king's encounter with Dionysus, who is disguised as a stranger. In the Adagio, he arouses the celibate Pentheus (with an implicitly homoerotic subtext) into a fever pitch of desire to learn what really happens during the Dionysian rites. In the second part of the movement, Pentheus —now in a quasi-hypnotic trance inspired by a fantasy Dionysus has engineered—takes action and heads into the sacred wood to observe the celebrants, accompanied by the stranger. His denunciation and pursuit by the Maenads leads to Pentheus's downfall.

From the original production of "The Bassarids," Salzburg, 1966

The Adagio refracts the erotic longing of late Romanticism through Henze's characteristically complex, multi-layered, always busy language. He gives a nod to one of the original critical responses to the opera, which called this kind of expressionism "Strauss turned sour." The brass are associated with Pentheus's rigid world, while, a few minutes in, staccato calls from the winds (quoting from the second movement of Mahler's Fifth Symphony) beckon with the promise of an unsampled bliss and the musical pulse strains to break free from its 4/4 meter.

With an almost Minimalist quickening into repeating ostinatos, the orchestra swoons on long sustained notes suggesting the collective ecstasy of the Dionysiacs, as do the ever-intrusive dance rhythms. Militaristic fanfares try in vain to restrain the dance impulse. Solo flights from the violin and alto saxophone continue the seduction as Pentheus puts on his mother's dress. Henze dials up the contrapuntal intensity, shifting the meter back and forth until it erupts into a frenzied, fast-paced fugue in triple time, which soon segues into a series of meditative episodes. In addition to the frenzy of their dance, the Maenads are characterized by a lilting, lullaby-like rhythm which makes passing reference to Bach's sacred music and has a key symbolic importance. Henze notes that, in contrast to Pentheus's two- and four-beat rhythms, those of Dionysus "are exclusively three in a bar—sicilianas, waltzes, and sarabandes."

The Maenads' Dance proper rips into the established calm with the savage polyrhythms of *The Rite of Spring*. A quick glance at Henze's instrumentation (listed above) shows the extensive percussive array he draws on as part of this vast orchestra. This is music of extraordinarily violent energy, thrashing with primal excitement. It crashes to a climax as Pentheus is caught. A long pause gives way to a plangent D minor chord and the final section—again Adagio—in which Pentheus laments with tragic clarity his belated epiphany: "This flesh is me!" The vocal line of his aria is given to the horn and developed in a series of moving instrumental solos. The orchestra swells into a final cataclysm before burning out into a terrible silence.

—Thomas May

Thomas May, a senior editor at Amazon.com, writes about music and theater. His book *Decoding Wagner* is available from Amadeus Press, which will also publish his latest book, *The John Adams Reader*, in June.

April 2, 1:30pm
Chamber Music Society
of Lincoln Center
All-Mozart Program

April 9, 1:30pm
Borromeo String Quartet
The Complete String Quartets of Arnold Schoenberg, Part IV

April 16, 1:30pm
Young Artists Showcase
Efe Baltacigil, cello
Ahmet Adnan Saygun, Benjamin Boyle, and Chopin

Sundays, April 23–May 7, 1:30pm
Artist Diploma Series
Showcasing exceptional young musicians from New England Conservatory

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

Johannes Brahms
Violin Concerto in D, Opus 77

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates revisions made after the premiere, which was given by the dedicatee, Joseph Joachim, in Leipzig on January 1, 1879, with the composer conducting the Gewandhaus Orchestra. The first American performance was given by BSO concertmaster Franz Kneisel, with Arthur Nikisch conducting the Boston Symphony Orchestra, on December 6 and 7, 1889. Kneisel played it in subsequent seasons with Emil Paur and Wilhelm Gericke. It has also been performed at BSO concerts by Adolph Brodsky (Nikisch), Maud MacCarthy (Gericke), Fritz Kreisler (Gericke, Max Fiedler, Karl Muck), Hugo Heermann (Gericke), Carl Wendling (Muck), Mischa Elman and Felix Barber (Fiedler), Anton Witek (Fiedler, Muck), Carl Flesch (Muck), Albert Stoessel (Pierre Monteux), Richard Burgin (Monteux, Serge Koussevitzky), Vladimir Resnikoff and Georges Enesco (Monteux), Jacques Thibaud (Michael Press), Albert Spalding (Burgin), Jascha Heifetz, Nathan Milstein, Adolf Busch, Bronislav Huberman, Paul Makovsky (Koussevitzky), Joseph Szigeti (Koussevitzky, Charles Munch), Efrem Zimbalist (Koussevitzky), Ginette Niveu (Burgin), Yehudi Menuhin, Patricia Travers, Arthur Grumiaux (Munch), Isaac Stern (Munch, Monteux), Leonid Kogan (Monteux), Christian Ferras, Jacob Krachmalnik, Roger Shermont (Munch), Zino Francescatti (Burgin, Erich Leinsdorf, William Steinberg), Shmuel Ashkenasi and Joseph Silverstein (Leinsdorf), David Oistrakh (Steinberg), Miriam Fried (Silverstein, Klaus Tennstedt), Gidon Kremer (Colin Davis), Joseph Silverstein (Eugene Ormandy), Henryk Szeryng (Andrew Davis), Salvatore Accardo (Leonard Slatkin), Stern and Itzhak Perlman (Seiji Ozawa), Uto Ughi (Giuseppe Sinopoli), Midori (Slatkin), Ida Haendel (Claus Peter Flor), Perlman again (Marek Janowski), Malcolm Lowe and Maxim Vengerov (Ozawa), Kyung-Wha Chung and Joshua Bell (André Previn), Gil Shaham (the most recent subscription performances, in January 2001 under Hans Graf), and Frank Peter Zimmermann (the most recent Tanglewood performance, on July 22, 2001, under James Conlon). In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At these performances, Frank Peter Zimmermann plays a first-movement cadenza by Joseph Joachim.

Faint phonograph recordings exist of Joseph Joachim playing Brahms Hungarian Dances, some unaccompanied Bach, and a Romance of his own: through the scratch and the distance, one can hear that even in his seventies the bow-arm was firm and the left hand sure. And though the records also convey a sense of the vitality of his playing, they are, in the end, too slight and too faint to tell us anything we want to know about the violinist whose debut at eight was hailed as the coming of "a second Vieuxtemps, Paganini, Ole Bull" or the musician whose name became, across the more than sixty years of his career, a byword for nobility and probity in art. Joachim was also leader of the most highly esteemed string quartet of his day, as well as an accomplished composer and an excellent conductor. His became a dominant voice in German musical anti-Wagnerian conservatism; his passionate identification with the musical past was productive, the range of his experience was prodigious. Europe's courts, universities, and learned academies vied to honor Joachim, but what speaks to us more eloquently than the doctorates and the *Pour le mérites* is an accounting of what composers dedicated to him (and sometimes wrote for him to play), a list that includes the second version of

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

Your Boston Address for Oxxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070
Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Schumann's Symphony No. 4 in D minor, Liszt's Hungarian Rhapsody No. 2, Dvořák's Violin Concerto, and, by Brahms, the Opus 1 piano sonata in C, the scherzo of a violin sonata composed jointly with Schumann and Albert Dietrich, and the Violin Concerto.

Brahms and Joachim met in 1853 and they gave many concerts together, with Brahms at the piano or on the conductor's podium. Joachim was the elder by two years and, as a very young man, the more confident and the more technically accomplished composer of the two. Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, and carefully heeded criticism. In the 1880s the friendship was ruptured when Brahms too plainly took Amalie Joachim's side in the differences that brought the Joachims' marriage to an end in 1884. The Double Concerto for violin and cello was tendered and accepted as a peace offering in 1887 (Joachim and Robert Hausmann, cellist in the Joachim Quartet, were the first soloists). Their correspondence was resumed, almost as copiously as before, but intimacy was lost for good, and the prose is prickly with diplomatic formalities and flourishes.

The monument to Robert and Clara Schumann in Bonn, at the unveiling of which on May 2, 1880, Joachim played Brahms's Violin Concerto

The first mention of a concerto in the Brahms-Joachim correspondence occurs on August 21, 1878. Brahms was spending the summer at Pörtschach on Lake Wörth in southern Austria, where a year previously he had begun his Second Symphony; it was a region, he once said, where melodies were so abundant that one had to be careful not to step on them. Brahms and Joachim met at Pörtschach the end of that month. The correspondence continued, and plans were made for a tryout of the concerto with the orchestra of the Conservatory in Berlin, for Joachim to compose a cadenza, and for the premiere either with the Vienna Philharmonic or at the Leipzig Gewandhaus. On New Year's Day of 1879, Joachim and Brahms introduced the work in that same hall in Leipzig where, just four weeks short of twenty years back, Brahms's First Piano Concerto had met with catastrophic, brutal rejection. Brahms had not written a concerto since, and curiosity was keen, the more so because there were few significant violin concertos: received opinion had it that there were in fact just two, Beethoven's and the Mendelssohn. The first movement rather puzzled the audience, the Adagio was greeted with some warmth, and the finale elicited real enthusiasm. About Joachim's playing there was no disagreement, and his cadenza was universally admired. Indeed, after the Vienna premiere two weeks later, Brahms reported to his friend Elisabet von Herzogenberg that Joachim had played the cadenza "so magnificently that people clapped right into my coda."

On March 6, Joachim reported from London that he had dared play the concerto from memory for the first time, and he continued to champion it wherever he could. None of the early performances was so moving an occasion for Joachim and Brahms as the concert in celebration of the unveiling of the Schumann monument in Bonn on May 2, 1880: Brahms's concerto was the only work chosen that was not by Schumann. Meanwhile, composer and violinist continued to exchange questions, answers, and opinions about the concerto well into the summer of 1879, Brahms urging Joachim to propose

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

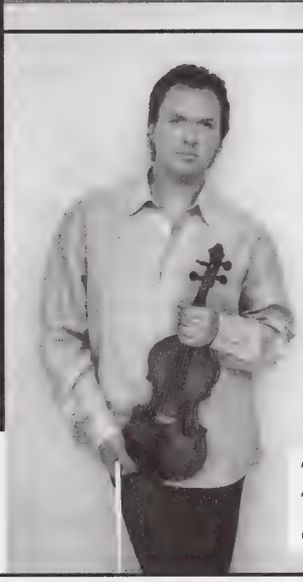
Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

String Celebration
with Mark O'Connor
& the New England String Ensemble
Federico Cortese, Music Director



Friday, June 9, 2006
7:30 pm

Jordan Hall, New England Conservatory Boston

Program
Appalachia Waltz - Mark O'Connor
The Four Seasons - Antonio Vivaldi
American Seasons - Mark O'Connor

Tickets $45, 35, 25
To order tickets, please call **781-224-1117**
or visit **www.NewEnglandStringEnsemble.org**

*ossia*s (easier alternatives), Joachim responding with suggestions for where and how the orchestral scoring might usefully be thinned out, with changes of violinistic figuration, and even with a considerable compositional emendation in the finale. Except for the last, Brahms accepted most of Joachim's proposals before he turned the material over to his publisher. In spite of Brahms's secure prestige by this point in his career, in spite of Joachim's ardent and effective sponsorship, the concerto did not easily make its way. It was thought a typical example of Brahmsian severity of manner: Hans von Bülow's quip about the difference between Max Bruch who had written a concerto *for* the violin and Brahms who had written one *against* the violin was widely repeated, and as late as 1905, Brahms's devoted biographer, Florence May, was obliged to admit that "it would be too much to assert that it has as yet entirely conquered the heart of the great public." Fritz Kreisler, who took it into his repertory about 1900, had as much as anyone to do with changing that, and Brahms would be surprised to know that his concerto has surpassed Beethoven's in popularity (and that Mendelssohn's elegant essay is no longer thought of as being in that league at all).

Joseph Joachim

To us it seems odd to think of playing the Beethoven and Brahms concertos on the same program, as was the case at the first performance, at Joachim's suggestion. But then, the likeness that makes the idea an uncomfortable one for us was probably the very factor that made it attractive to Joachim, who was not, after all, presenting two established masterpieces but, rather, one classic, and a new and demanding work by a forty-five-year-old composer with a reputation for being "difficult." But Beethoven is present, in the choice of key, in the unhurried gait (though the tradition that turns Beethoven's and Brahms's "allegro, but not too much so" into an endlessly stretched out, energyless Andante does neither work any good), in the proportions of the three movements, in the fondness for filigree in the high register, in having the soloist enter in an accompanied cadenza, in leading the main cadenza not to a vigorous *tutti* but to a last unexpected and hushed reprise of a lyric theme (the second theme in Beethoven, the first in Brahms).

Brahms begins with a statement that is formal, almost neutral, and unharmonized except for the last two notes. But the sound itself is subtle—low strings and bassoons, to which two horns are added, and then, with basses, two more. And the resumption, quietly and on a remote harmony, is altogether personal.* So striking a harmonic departure so early will take some justifying, and thus the surprising C major chord under the oboe's melody serves as signal that this movement aims to cover much space, that it must needs be expansive. A moment later, at the top of the brief crescendo, the rhythm broadens—that is, the beats are still grouped by threes, but it is three half-notes rather than three quarters, and this too establishes early a sense of immense breadth. On every level the music is rich in rhythmic surprise and subtlety: the aggressive theme for strings alone insists that the accents belong on the second beat, another idea dissolves order

*A characteristic detail: the oboe melody is preceded by two bars of an F major chord for bassoons and horns. The entrance of the solo violin, which plays a variant of the oboe tune, is preceded by the same two measures, but given to the orchestral strings as they make their first appearance under the dissolving and receding wind-band music.

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

Cambridge, Massachusetts
89 APPLETON STREET

A winding brick walkway leads to this 5,388± square-foot Second Empire house built in the 1870s. Generous ceiling heights and multiple floor to ceiling windows give the residence an open, grand appearance. On one of the highest lots in Cambridge and with an expansive rear garden, the residence includes seven bedrooms, four full and two half baths and five fireplaces. ***$6,850,000***

Terry Maitland 617-357-8949

Concord, Massachusetts
HALLOWELL FARM

Cozy 1808 restored country cottage, originally part of Hallowell Farm, on nearly two acres with deeded access to Sudbury River. Protected views to the adjoining 60± acres of conservation-restricted land with trails for cross-country skiing and hiking. Four bedrooms, two and one-half baths, heated outdoor pool and additional barn perfect as an art studio etc. Mature landscaping, wooded land and expansion possibilities. ***$1,790,000***

Terry Maitland 617-357-8949

Cotuit, Massachusetts
WATERFRONT ESTATE

A private waterfront estate comprised of 7.54± wooded acres with approx. 220 ft. of beach frontage on protected North Bay in Cape Cod. Features a magnificent eleven-room main house with approx. 6,000 sq. ft. of living area sited strategically for expansive views of the water and boating activities. There is a studio/guest house, a heated pool and spa with a pool house, all-weather tennis court and white sand beach. ***$7,250,000***

Jerry Heller 617-357-8994

Concord, Massachusetts
MATTISON DRIVE

English Country Manor with five bedrooms and five and one-half baths. Private site abutting conservation land. Highlights include grand foyer with bridal staircase, state-of-the-art gourmet kitchen, two-story great room, and entertainment area with theater and bar. Potential in-law apartment. Five-car garage, pool, tennis court, putting green, and gazebo. ***$2,850,000***

Stewart Young 617-357-8930

www.landvest.com

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

(and imposes a new order of its own) by moving in groups of five notes, the three-four/three-two ambiguity returns again and again. The musing and serene outcome of the cadenza is not so much a matter of the *pianissimo* and *dolce* and *tranquillo* that Brahms writes into the score as of the trance-like slow motion of the harmonies. (Things have changed in the last hundred years. The danger now is not that the audience will applaud as it did at the Vienna premiere, but that it will cough.)

When the great Pablo de Sarasate was asked whether he intended to learn the new Brahms concerto he replied, "I don't deny that it is very good music, but do you think I could fall so low as to stand, violin in hand, and listen to the oboe play the only proper tune in the whole work?" What the oboe plays at the beginning of the Adagio is indeed one of the most wonderful melodies ever to come to Brahms. It is part of a long passage for winds alone, subtly voiced and anything other than a mere accompanied solo for the oboe, and a magical preparation for the return of the violin.* As the critic Jean-Jacques Normand charmingly puts it, "*Le hautbois propose, et le violon dispose.*" It is strange that Sarasate should not have relished the opportunity to turn the oboe's chastely beautiful melody into ecstatic, super-violinistic rhapsodies. A new and agitated music intervenes. Then the first ideas return, enriched, and with the wind sonorities and the high-flying violin beautifully combined. For the finale, Brahms returns to his old love of gypsy music, fascinatingly and inventively deployed, and the turn, just before the end, to a variant in 6/8 (heard, but not so notated) is a real Brahms signature.

—Michael Steinberg

*And, one might add, Beethovenian—inspired by the orchestra's first mysterious entrance in the Fourth Piano Concerto.

NEW ENGLAND CONSERVATORY

All-Mozart Piano Honors Concert: sonata, variations, concerto performed with string quartet, short works.
April 30 NEC's Jordan Hall, 8pm **FREE**

The Boston Trio, NEC Preparatory School ensemble-in-residence, performs Mozart's **Trio in B-flat Major**. Also, works by Brahms, Schumann.
May 23 NEC's Jordan Hall, 8pm **FREE**

NEC Youth Chorale performs Mozart's **Requiem**. Also performing on this program: NEC String Chamber Orchestra, NEC Youth Camerata.
May 25 NEC's Jordan Hall, 8pm **FREE**

MOZART

1756–2006

Visit **www.newenglandconservatory.edu/mozart** for updates and a slide show of NEC's **Così fan tutte** production.

More . . .

This year marks Hans Werner Henze's eightieth birthday (on July 1). The composer's memoirs, published originally in German in 1996, appeared in English in 1999 as *Bohemian Fifths: An Autobiography* (Princeton). Princeton has also published the complete texts of the Auden-Kallman collaborations with Henze in its series *The Complete Auden*. John Bokina's *Opera and Politics* (Yale) includes a provocative essay on *The Bassarids*. Worth seeking are *Henze's Music and Politics: Collected Writings 1953-81* (Cornell or Faber and Faber; out of print) and Guy Richards's *Hindemith, Hartman and Henze* in the lavishly illustrated paperback series "20th-Century Composers" (Phaidon, 1995). The article in the 2001 revision of The New Grove Dictionary of Music and Musicians is by Virginia Palmer-Füchsel; the article in the 1980 Grove was by Robert Henderson. The composer's own website is www.hanswernerhenze.de. You can also find information on the website of his current publisher, Chester Music (www.chester-novello.com).

There are two recordings of *The Bassarids*. One—sung in the original English of Auden and Kallman's libretto—is on Koch-Schwann; this recording omits the satyr-play-like interlude of the third movement in which Dionysus conjures an erotic allegorical-fantasy for Pentheus, since omitted by Henze from new productions of the work. The other has Christoph von Dohnányi leading the German version (hence *Die Bassariden*), on Orfeo d'Or; this includes the music of the interlude. Highly recommended is Oliver Knussen's recording of the full three-act ballet *Undine* on DG. A wonderful collection of Henze's symphonies 1-6, with the composer conducting, is available on Polygram. Henze's politically radical phase can be heard on the Cuban-inspired *El Cimarron* (Deutsche Grammophon). More recent works include the opera *Pollicino* (Wergo) and Henze's song cycles written for the tenor Ian Bostridge (EMI). On DVD, a splendid documentary—"Memoirs of an Outsider"—made for Henze's seventy-fifth birthday is available from Arthaus Musik. A brief introduction to Henze is included in Volume 7 of Simon Rattle's DVD series "Leaving Home: Orchestral Music in the 20th Century" (Arthaus).

—Thomas May

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical*

F.L.PUTNAM
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

Experience Trinity

L I S T E N

Fridays at Trinity

Free recitals by guest organists. Series runs through June 9 and returns in September.

Fridays through June 9, 12:15–12:45 pm

W O R S H I P

All Are Welcome

Sundays, 7:45 am, 9 am, 11:15 am & 6 pm
Tuesdays & Thursdays, 6:00 pm
Wednesdays, 12:10 pm

B R O W S E

The Shop at Trinity

Gifts and books for the spirit. Named "Best of the New 2006" by Boston Globe Magazine.

Open Daily, 9:00 am–6:00 pm

T O U R

Guided & Self-Guided Tours

View the newly restored John La Farge murals. Call ahead for guided tour times.

Monday–Saturday, 9:00 am–6:00 pm
Sunday, 1:00 pm–6:00 pm

Trinity Church · Copley Square · 206 Clarendon St.
617-536-0944 · www.trinitychurchboston.org

Dictionary, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (recently available in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

Christoph von Dohnányi has recorded Schubert's *Unfinished* Symphony with the Cleveland Orchestra (Telarc). The Boston Symphony Orchestra has recorded the *Unfinished* five times: under Serge Koussevitzky in 1936 and then again in 1945 (both for RCA), Charles Munch in 1955 (RCA), Eugen Jochum in 1973 (Deutsche Grammophon), and Colin Davis in 1982 (Philips). Complete sets of the Schubert symphonies include Sir Colin Davis's with the Dresden Staatskapelle (RCA), Günter Wand's with the West German Radio Symphony Orchestra of Cologne (also RCA), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Neville Marriner's with the Academy of St. Martin in the Fields (London/Decca, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer; this was originally on Philips), Roy Goodman's on period instruments with the Hanover Band (Brilliant Classics; originally on Nimbus), and Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon).

Important recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback), Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback), *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). The Brahms entry

Keys To Your Soul

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

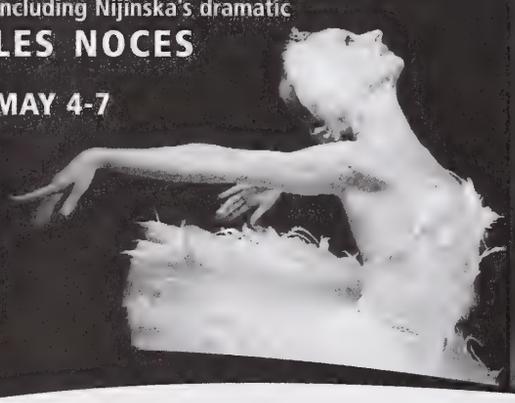
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE

SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by
Massachusetts Cultural Council

WCVB-TV Boston 5
Television Partner

Delta
delta.com
is the official airline of Boston Ballet

Season Sponsor
Fidelity Investments

in the revised (2001) New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's note on the Brahms Violin Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the Violin Concerto is among his *Essays in Musical Analysis* (Oxford paperback).

Frank Peter Zimmermann has recorded the Brahms Violin Concerto with Wolfgang Sawallisch and the Berlin Philharmonic (EMI). Christoph von Dohnányi has recorded it with Joshua Bell and the Cleveland Orchestra (London/Decca). Among relatively recent entries are Gil Shaham's recording with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon), Anne-Sophie Mutter's with Kurt Masur and the New York Philharmonic (Deutsche Grammophon), Maxim Vengerov's with Daniel Barenboim and the Chicago Symphony (Teldec), and Hilary Hahn's with Neville Marriner and the Academy of St. Martin in the Fields (Sony Classical). Noteworthy older recordings of the Brahms Violin Concerto include (listed alphabetically by soloist) Zino Francescatti's with Leonard Bernstein and the New York Philharmonic (Sony Classical), Jascha Heifetz's with Fritz Reiner and the Chicago Symphony Orchestra (RCA, paired on CD at one time with Heifetz's 1955 BSO recording of the Beethoven Violin Concerto under Charles Munch), Nathan Milstein's with William Steinberg and the Pittsburgh Symphony Orchestra (EMI "Great Recordings of the Century"), David Oistrakh's with George Szell and the Cleveland Orchestra (EMI "Great Recordings of the Century") or with Franz Konwitschny and the Dresden Staatskapelle (Deutsche Grammophon "Originals"), Itzhak Perlman's with Carlo Maria Giulini and the Chicago Symphony Orchestra (EMI "Great Performances of the Century"), and Isaac Stern's with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical). Worth noting, too, are Heifetz's earlier commercial recording with Serge Koussevitzky and the BSO from 1939 (RCA, reissued on an IDI compact disc) and his broadcast recording with Arturo Toscanini and the New York Philharmonic from 1935 (Doremi "Legendary Treasures" or in a ten-disc set of historic New York Philharmonic broadcasts available from that orchestra). Also important among historic issues are Yehudi Menuhin's recording of the concerto with Wilhelm Furtwängler conducting the Lucerne Festival Orchestra (EMI "Great Artists of the Century") and Ginette Neveu's with Issay Dobrowen and the Philharmonia Orchestra (EMI "Great Recordings of the Century"). Earlier than any of these is Fritz Kreisler's recording of the Brahms from 1927, with Leo Blech conducting the Berlin State Opera Orchestra (Naxos Historical).

—Marc Mandel

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

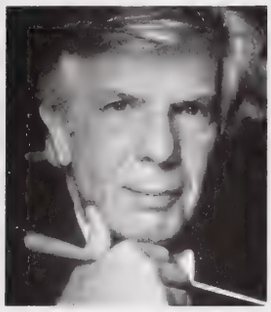
Life Care Centers of America

Life Care at Home

Affinity
HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, he has held opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. In the current season, Mr. Dohnányi returns to his hometown of Hamburg to become chief conductor of the NDR Sinfonieorchester, leading subscription concerts in Hamburg, Bremen, and Lübeck and a tour throughout Germany, Italy, and Switzerland. He continues with London's Philharmonia Orchestra as its principal conductor, having been the Philharmonia's principal guest conductor since 1994. He leads that orchestra in subscription concerts at the Royal Festival Hall and on tour throughout England; last season they toured Europe and the United States. He and the Philharmonia have also developed a successful collaboration with the Théâtre du Châtelet in Paris, where they performed Strauss's *Die Frau ohne Schatten*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, Humperdinck's *Hänsel und Gretel*, and Strauss's *Die schweigsame Frau* and *Arabella*, among other works. Also last season Mr. Dohnányi returned to the Chicago Symphony at Ravinia and the Boston Symphony at Tanglewood, led performances of *Fidelio* at Lyric Opera of Chicago, and conducted subscription concerts with the Boston Symphony. In recent seasons he has led the Los Angeles Philharmonic in Disney Hall, the Chicago Symphony at Orchestra Hall and Ravinia, and performances with the Philharmonia of London in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. In 2002 Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra, a post he assumed in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded more than a hundred works. In 2002-03 he was named that orchestra's music director laureate. Christoph von Dohnányi has conducted

DERBY AND COMPANY

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033

www.derbyandcompany.com

frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premeires of Henze's *Die Bassariden* and Cerha's *Baal*. He also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Mr. Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With the latter he has recorded a variety of symphonic works and a number of operas, including *Fidelio*, *Wozzeck*, *Lulu*, *Erwartung*, *Salome*, and *The Flying Dutchman*. With the Cleveland Orchestra, his large and varied discography includes recordings of *Die Walküre* and *Das Rheingold*, the complete symphonies of Beethoven, Brahms, and Schumann, symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky, and works by Bartók, Berlioz, Ives, Varèse, and Webern. Christoph von Dohnányi made his BSO subscription series debut in February 1989. Prior to his two programs this month, his most recent appearances with the orchestra were at Tanglewood in August 2004 (joining the BSO for Tanglewood on Parade and a program of Schumann and Brahms) and for two programs in April 2005 (leading music of Birtwistle, Lutosławski, Mahler, Ravel, and Schumann).

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

David Sedaris

Rebecca Rice Dance

Dmitri Hvorostovsky

Audra McDonald

The Royal Ballet

May

David Sedaris
May 3 | Wed | 8pm
Symphony Hall

Rebecca Rice Dance
May 6 | Sat | 8pm
Tsai Performance Center

Dmitri Hvorostovsky
May 13 | Sat | 8pm |
NEC's Jordan Hall

Audra McDonald
May 20 | Sat | 8pm
Sanders Theatre

June

What Makes It Great?
with Rob Kapilow
The Songs of Stephen Sondheim
June 2 | Fri | 8pm
Sanders Theatre

The Royal Ballet*
Manon
June 15 | Thur | 7:30pm
June 16 | Fri | 8pm
June 17 | Sat | 2pm
June 17 | Sat | 8pm
The Wang Theatre

*co-presented with **The Wang Center for the Performing Arts**

Buy online anytime at:
www.celebrityseries.org

By phone:
CelebrityCharge 617-482-6661 (Mon-Fri 10-4)

Frank Peter Zimmerman

Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann started playing the violin when he was five years old, giving his first concert with orchestra at the age of ten. Since finishing his studies with Valery Gradov, Saschko Gawriloff, and Herman Krebbers in 1983, he has performed with all of the world's major orchestras and most of its renowned conductors. His orchestra and recital engagements take him to all the major concert venues and international music festivals in Europe, the United States, Japan, South America, and Australia. Highlights of Mr. Zimmermann's 2004-05 and 2005-06 seasons include engagements with the New York Philharmonic and Christoph von Dohnányi, the Chicago Symphony Orchestra and Manfred Honeck, the Boston Symphony Orchestra also under Dohnányi, the National Symphony Orchestra and Leonard Slatkin, the London Symphony Orchestra and Bernard Haitink, the Philharmonia Orchestra and Dohnányi, the NHK Symphony Orchestra and Wolfgang Sawallisch, the Staatskapelle Dresden and Jukka-Pekka Saraste, and the Gewandhausorchester Leipzig under Herbert Blomstedt. In February 2003 Frank Peter Zimmermann and the Berlin Philharmonic led by Peter Eötvös gave the world premiere of the violin concerto *en sourdine* by the German composer Matthias Pintscher. Further performances were given with the Orchestre de Paris and Christoph Eschenbach, the Cleveland Orchestra and Franz Welser-Möst, and the BBC Symphony Orchestra and Jukka-Pekka Saraste, among others. In addition to his many engagements with orchestra, Frank Peter Zimmermann gives numerous recitals worldwide. His interpretations of the classical, romantic, and twentieth-century repertoire are received with great critical acclaim by press and public alike. Since 1998 his regular partner is Italian pianist Enrico Pace. Other regular chamber music partners are Heinrich Schiff and Christian Zacharias. Frank Peter Zimmermann was awarded the Premio del Accademia Musicale Chigiana, Siena 1990. In April 1994 he received the Rheinischer Kulturpreis 1994 and in October 2002 the Musikpreis of the city of Duisburg. For EMI Classics, Mr. Zimmermann has recorded virtually all of the major concertos from Bach to Weill, as well as many works from the recital repertoire. On Teldec Classics he can be heard in Ligeti's Violin Concerto with the ASKO Ensemble and Reinbert de Leeuw. Sony Classical has issued his recordings of the Tchaikovsky Violin Concerto with the Oslo Philharmonic under Manfred Honeck, the Bruch Violin Concerto No. 1 with the Royal Philharmonic Orchestra under Paavo Berglund, and, most recently, the Busoni Violin Concerto with the Orchestra Sinfonica Nazionale della RAI under John Storgards coupled with Busoni's Violin Sonata No. 2 with Enrico Pace. Many of his recordings have received prestigious awards and prizes worldwide. He plays a Stradivarius from 1711 which once belonged to Fritz Kreisler, and which is kindly sponsored by the WestLB AG. Frank Peter Zimmermann made his initial BSO appearances at Tanglewood in July 1987 and in subscription concerts in November 1988. His most recent BSO appearances were as soloist in the Brahms Violin Concerto at Tanglewood in July 2001 and in Britten's Violin Concerto in April 2004.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Chobee
Hoy associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARYTRUST

Managing Investments for Families since 1885®

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between December 24, 2004 and December 23, 2005. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

$2,000,000 and Up

Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille
Mr. and Mrs. Edward H. Linde

$1,000,000–$1,999,999

Mr. and Mrs. George D. Behrakis
Mr. and Mrs. Peter A. Brooke
Catherine and Paul Buttenwieser
John and Diddy Cullinane
Estate of Francis Lee Higginson
Liberty Mutual Foundation, Inc.
William and Lia Poorvu
Steve and Dottie Weber

$500,000–$999,999

Anonymous (1)
Mr. and Mrs. Alan S. Bressler
Estate of David L. McClelland
The Richard P. and Claire W. Morse Foundation
Carole and Edward I. Rudman
Kristin and Roger Servison
Mr. and Mrs. Wilmer J. Thomas, Jr.

$250,000–$499,999

Anonymous (2)
George and Roberta Berry
Jan Brett and Joseph Hearne
The Cosette Charitable Fund
Cynthia and Oliver Curme
Mr. and Mrs. William P. Egan
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Robert J. Lepofsky
Liberty Mutual Group
Anne Lovett and Stephen Woodsum
Estate of Professor Arthur Maass
Mr. and Mrs. P. Andrews McLane
Megan and Robert O'Block
Mr. and Mrs. Michael A. Ruane
Mr. Thomas G. Stemberg
Mr. and Mrs. James V. Taylor

$100,000–$249,999

Estate of Anny M. Baer
Mr. William I. Bernell
Gregory E. Bulger Foundation
William T. Burgin
Rick and Nonnie Burnes
Mr. and Mrs. Craig Burr

Continued on page 65

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.

Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

$100,000–$249,999 *(continued)*

Mr. Jeffrey T. Chambers
William R. and Deborah Elfers
Roberta and Macey Goldman
Ms. Marsha Gray
Carol and Robert Henderson
Mr. and Mrs. Jeffrey E. Marshall
Morby Family Charitable Foundation
Gilda and Alfred Slifka
Mr. Robert C. Winters
Estate of Ms. Helen Zimbler
Linda M. and D. Brooks Zug

$50,000–$99,999

Anonymous (1)
Harlan and Lois Anderson
Mark G. and Linda Borden
Mr. and Mrs.Douglas Brown
Samuel B. and Deborah D. Bruskin
Mr. and Mrs. Michael Child
Estate of Aina M. Conklin
Mr. and Mrs. Michael F. Cronin
Mr. and Mrs. Disque Deane
The Fish Family Foundation
Chad and Anne Gifford
Mr. and Mrs. Harvey Chet Krentzman
Estate of Katharine P. Lanctot
Estates of Dr. Nelson and Mrs. Grace Saphir
Dr. Raymond and Hannah H. Schneider
Richard and Donna Tadler
Estate of Jerome R. Zipkin

$25,000–$49,999

Anonymous (2)
Dorothy and David Arnold
Estate of Ruth Louise Elvedt
Estate of Frances Fahnestock
Mr. Albert H. Gordon
Mrs. Lauren Spitz
Estate of Madelaine G. von Weber

$15,000–$24,999

Anonymous (1)
Fairmont Hotels & Resorts
Elizabeth Taylor Fessenden Foundation
Estate of Susan Adrienne Goldstein MD
The Halfway Rock Foundation
Deborah Hauser
Mr. and Mrs. Béla T. Kalman
Estates of Leonard S. and Florence Kandell
Mr. and Mrs. Frederick D. Kay
Kingsbury Road Charitable Foundation
Dr. Robert O. Preyer
Mr. and Mrs. John L. Thorndike

$10,000–$14,999

Anonymous (1)
Nina L. and Eugene B. Doggett
Estate of Mrs. George C. Fuller
Estate of Mrs. George Nassau
O.C.F. Foundation, Inc.
Elizabeth F. Potter
Mr. and Mrs. Peter C. Read
Mr. Robert Saltonstall
Silvia L. Sandeen
Hinda L. Shuman
Mrs. Joseph P. Solomon
Mr. and Mrs. Carlos H. Tosi
Chip and Jean Wood

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

The Higginson Society

The Higginson Society embodies the deep commitment to supporting musical excellence continuing the legacy of Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose investment during the 2005-2006 season provided more than $2,800,000 to support the Orchestra. We acknowledge the generosity of Higginson Society donors listed below, who made gifts between March 8, 2005, and March 7, 2006.

For more information about joining the Higginson Society, contact Yong-Hee Silver, Manager of the Higginson and Fiedler Societies, at (617) 638-9253.

APPASSIONATO–$100,000 and above

Estate of Elisabeth K. Davis
Mr. and Mrs. Nathan R. Miller

VIRTUOSO–$50,000 to $99,999

Mr. and Mrs. George D. Behrakis
The Boston Foundation
Mr. and Mrs. John S. Reed

ENCORE–$25,000 to $49,999

Anonymous (1)
Peter and Anne Brooke
Gregory E. Bulger
Mr. and Mrs. Julian Cohen
William R. and Deborah Elfers
Roberta and Macey Goldman
The Gomidas Organ Fund, Inc.
Mr. and Mrs. Raymond C. Green
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. John M. Loder
Mr. and Mrs. Jeffrey E. Marshall
Joseph C. McNay
Megan and Robert O'Block
Jane and Neil Pappalardo
Mr. Irving W. Rabb
Susan and Dan Rothenberg
Carole and Edward I. Rudman
Stephen and Dorothy Weber
Roberta and Stephen R. Weiner
Henry and Joan T. Wheeler
Rhonda and Michael J. Zinner, M.D.

MAESTRO–$15,000 to $24,999

Anonymous (2)
Harlan and Lois Anderson
Gabriella and Leo Beranek
Samuel B. and Deborah D. Bruskin
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Combined Jewish Philanthropies Donor
Advised Fund Program
John and Diddy Cullinane
Cynthia and Oliver Curme
Mr. and Mrs. Francis W. Hatch, Jr.
Liz and George Krupp
Richard and Susan Landon
Carmine and Beth Martignetti
Mrs. August R. Meyer
William and Lia Poorvu
Louise C. Riemer
Mr. and Mrs. Kenan E. Sahin
Kristin and Roger Servison
Mr. and Mrs. Samuel Thorne
Mr. Robert C. Winters

Continued on page 69

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN

- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh®

170 Needham St. Newton, MA
617.965.4600

PATRONS—$10,000 to $14,999

Anonymous (1)
Dorothy and David Arnold
Ms. Lucille Batal
George and Roberta Berry
Mr. and Mrs. James L. Bildner
Mrs. Linda Cabot Black
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Alan S. Bressler
Jan Brett and Joseph Hearne
William David Brohn
Ronald and Ronni Casty
Mrs. Florence C. Chesterton-Norris
Mr. Joseph M. Cohen
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Wayne Davis and Ann Merrifield
Ginger and George Elvin
Roger and Judith Feingold
Mr. and Mrs. Lawrence K. Fish
Mrs. Bruni Fletcher-Koch
Chad and Anne Gifford
Richard and Joy Gilbert
Highgale Fund at the Boston Foundation
Debbie and Ted Kelly
Mr. and Mrs. George H. Kidder
Mr. Paul L. King
Mrs. Harvey Chet Krentzman
Bill and Barbara Leith
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Anne R. Lovett and Stephen G. Woodsum
Kate and Al Merck
The Richard P. and Claire W. Morse Foundation
Mrs. Robert B. Newman
Mrs. Daniel Pierce
Mrs. Hollis W. Plimpton, Jr.
Mrs. George R. Rowland
Ruth and Carl J. Shapiro
Mr. and Mrs. Christopher Smallhorn
Ray and Maria Stata
Mr. and Mrs. Daniel Waintrup
Mr. and Mrs. David C. Weinstein
James and Jeanne Westra
Drs. Richard and Judith Wurtmanan

SPONSORS—$5,000 to $9,999

Anonymous (8)
Amy and David Abrams
Miss Barbara Adams
Helaine Allen
Joel and Lisa Schmid Alvord
Mr. and Mrs. Walter Amory
Marjorie Arons-Barron and James H. Barron
Mr. and Mrs. Sherwood E. Bain
Doreen and Charles Bilezikian
Brad and Terrie Bloom
Mark G. and Linda Borden
Timothy G. Brown and Frank Rioux
Mr. and Mrs. William T. Burgin
Rick and Nonnie Burnes
Mr. Charles Christenson
Loring and Katinka Coleman
Howard and Julia Cox
Mr. and Mrs. Albert M. Creighton, Jr.
Mr. and Mrs. Bigelow Crocker, Jr.
Dr. and Mrs. Philip D. Cutter
Tamara P. and Charles H. Davis II
Mr. and Mrs. Miguel de Bragança
Paul F. and Lori A. Deninger
Mr. and Mrs. Peter A. Diamond
Charles and JoAnne Dickinson
Nina L. and Eugene B. Doggett
Mr. and Mrs. Robert W. Doran
Mr. Alan Dynner
Mrs. Priscilla Endicott
Pamela D. Everhart
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dean W. Freed
Mr. John Gamble
David Endicott Gannett
Jane and Jim Garrett
Carol R. and Avram J. Goldberg
Thelma and Ray Goldberg
Mr. and Mrs. Mark Goldweitz
Mr. and Mrs. Wallace K. Graham
Mr. and Mrs. Robert S. Green
Mr. and Mrs. Ulf B. Heide
Carol and Robert Henderson
Patricia and Galen Ho
Mrs. Marilyn Brachman Hoffman

Continued on page 71

STRADIVARIUS

...created for all time a perfect marriage of precision and beauty for both the eye and the ear.

He had the unique genius to combine a thorough knowledge of the acoustical values of wood with a fine artist's sense of the good and the beautiful. Unexcelled by anything before or after, his violins have such purity of tone, they are said to speak with the voice of a lovely soul within.

In business, as in the arts, experience and ability are invaluable. HRH has earned a most favorable reputation for providing special insurance programs for the musical community throughout the USA. In addition, we have built a close working relationship with other areas of the arts.

Whatever the special insurance protection challenge, HRH will find the solutions you need.

We respectfully invite your inquiry.

HILB, ROGAL AND HOBBS INSURANCE AGENCY

ONE INDUSTRIAL AVENUE, SUITE 1100
LOWELL, MA 01851 (800) 445-4664

LOWELL • WILMINGTON

HRH®

hilb rogal & hobbs®

SUITE 1100, ONE INDUSTRIAL AVENUE, LOWELL, MA 01851 (800) 445-4664
LOWELL • WILMINGTON

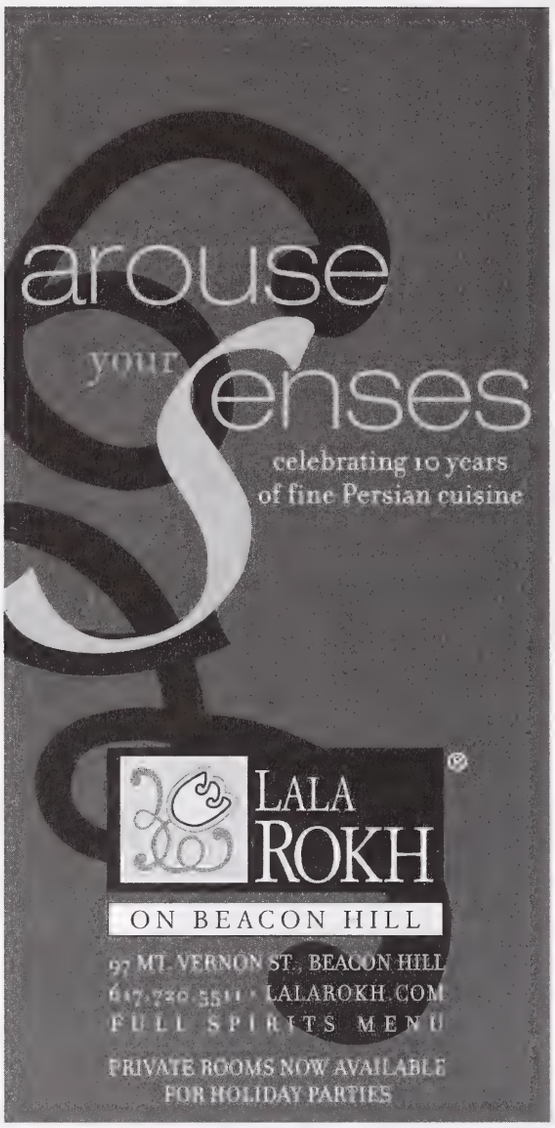
SPONSORS–$5,000 to $9,999 *continued*

Mr. and Mrs. Charles Hood
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. and Mrs. William W. Hunt
Cerise and Charles Jacobs
Ms. Eunice Johnson and Mr. Vincent Panetta
Mr. and Mrs. C. Bruce Johnstone
Prof. and Mrs. Paul Joskow
Edna S. and Béla T. Kalman
Mr. and Mrs. Brian Keane
Mr. Cleve L. Killingsworth, Jr.
Mr. and Mrs. Peter E. Lacaillade
Mr. and Mrs. W. Loeber Landau
Cynthia and Robert J. Lepofsky
Don and Gini LeSieur
Shari Loessberg and Christopher Smart
Mr. and Mrs. John F. Magee
Dr. and Mrs. Joseph B. Martin
Dr. Robert and Jane B. Mayer
JoAnn McGrath
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. John D. Montgomery
Mr. and Mrs. Paul M. Montrone
Mr. and Mrs. Peter M. Nicholas
Mr. and Mrs. Robert T. O'Connell
Joseph and Joan Patton
Mr. and Mrs. E. Lee Perry
Ms. Ann M. Philbin
Mr. and Mrs. Edgar Philbrick
John and Susanne Potts
Mr. and Mrs. William F. Pounds
Mr. and Mrs. Walter Pressey
Mr. and Mrs. Richard Prouty
Peter and Suzanne Read
Mr. and Mrs. Laurence S. Reineman
Donna Riccardi and Douglas Green
Debbie and Alan Rottenberg
The Roxe Foundation, Maureen and Joe Roxe
Mr. Sean C. Rush
Mr. and Mrs. Douglas H. Sears
Ms. Eileen C. Shapiro and Dr. Reuben Eaves
Mr. and Mrs. Ross E. Sherbrooke
Gilda and Alfred Slifka
Ira and Jacquie Stepanian
Patricia Hansen Strang
Patricia L. Tambone
Mr. and Mrs. Mark D. Thompson
Mr. and Mrs. Charles W. Trippe, Jr.
Mrs. Arthur A. Wahmann
Mrs. Charles H. Watts II
Lawrence and Dawn Weber
Mr. and Mrs. Reginald H. White
Mrs. John J. Wilson
Lynne and Frank Wisneski

MEMBERS–$2,500 to $4,999

Anonymous (26)
Alli and Bill Achtmeyer
Bob and Pam Adams
Mr. James E. Aisner
Harl and Lois Aldrich
Mr. and Mrs. William F. Allen, Jr
Mrs. Rae D. Anderson
Mr. and Mrs. Stephen H. Anthony
Mr. and Mrs. Laurence Asquith
Diane M. Austin and Aaron J. Nurick
Mr. James C. Ayer
Mr. and Mrs. Neil Ayer, Jr.
Sandy and David Bakalar
Ms. Hope L. Baker
Judith Barr
Mr. Christopher Barton
Molly and John Beard
Martin and Kate Begien
Deborah Davis Berman and William H. Berman
Mr. William I. Bernell
Wally and Roz Bernheimer
Leonard and Jane Bernstein
Ms. Jennifer I. Bessin
Bob and Karen Bettacchi
Mr. and Mrs. Philip W. Bianchi
Benjamin and Annabelle Bierbaum
Mr. and Mrs. Jordan Birger
Mrs. Stanton L. Black
Mr. and Mrs. Joseph M. Blair
Ms. Sue Blessing
Mr. and Mrs. John Bok
Barbara and Gary Bowen
Mr. and Mrs. Stephen P. Bradley
Gertrude S. Brown
Mr. and Mrs. Donald Bruck
Mrs. Irving S. Brudnick
Dr. Matthew Budd and Ms. Rosalind Gorin
Jean Fiol Burlingame and Gene Burlingame
Mr. and Mrs. Kevin T. Callaghan
Ms. Martha Corbett
David and Karin Chamberlain
Mr. and Mrs. James M. Clark
Mr. and Mrs. Ronald C. Clark
Barbara and Jim Cleary
Mr. and Mrs. Frederic M. Clifford

Continued on page 73



A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

what *reputation* sounds like

JONATHAN POND
PERSONALIZED INVESTMENT MANAGEMENT AND FINANCIAL PLANNING

(617) 243-0020
WWW.JONATHANPONDLLC.COM

MEMBERS–$2,500 to $4,999 *continued*

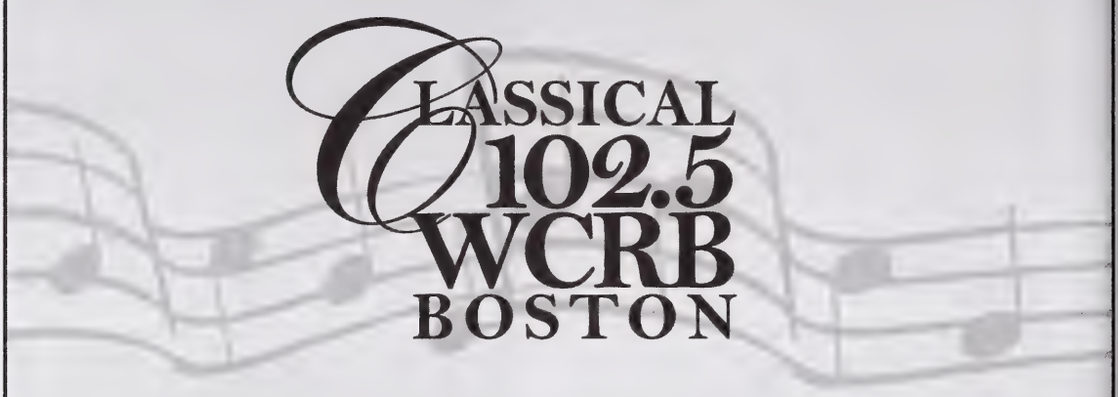
Ms. Mary Hart Cogan
Dr. and Mrs. Lawrence H. Cohn
Mr. Stephen E. Coit
Mrs. I. W. Colburn
Marvin and Ann Collier
Mr. and Mrs. Woolsey S. Conover
Victor Constantiner
Mr. and Mrs. John L. Cooper
Prof. and Mrs. Stephen Crandall
Loretto and Dwight Crane
Joan P. and Ronald C. Curhan
Robert and Sara Danziger
Mr. John M. Deutch
Mr. Wesley H. Durant, Jr.
Mr. and Mrs. Philip J. Edmundson
Mrs. Caroline Edwards
Dr. and Mrs. Richard H. Egdahl
Mr. and Mrs. William V. Ellis
Mr. and Mrs. Richard S. Emmet
Dorothea and Bradford Endicott
John P. II and Nancy S. Eustis
Ziggy Ezekiel and Suzanne Courtright Ezekiel
Shirley and Richard Fennell
Dr. and Mrs. Henry L. Foster
Myrna H. and Eugene M. Freedman
Mr. Stefan M. Freudenberger
Mr. and Mrs. Thomas J. Galligan, Jr.
Richard B. and Nicki Nichols Gamble
Mr. Martin Gantshar and Ms. Marcia Sprague
Mr. and Mrs. M. Dozier Gardner
Rose and Spyros Gavris
Arthur and Linda Gelb
Mr. Frank S. Gilligan and Mr. Mario Russo
Ms. Pamela Ormsbee Giroux
Mr. Robert Glauber
Dr. and Mrs. Clifford Gluck
Mrs. Bernice B. Godine
Jordan and Sandy Golding
Mr. and Mrs. Arthur L. Goldstein
Mr. and Mrs. Daniel S. Gregory
Mr. and Mrs. David Griesinger
Ann and Graham Gund
Margaret L. Hargrove
Ellen and John Harris
Daphne and George Hatsopoulos
Deborah Hauser
Dr. Edward Heller, Jr.
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen
Mrs. Noah T. Herndon
Mr. and Mrs. Richard D. Hill
Mr. James G. Hinkle and Mr. Roy Hammer
Mr. John Hitchcock
Mr. Albert A. Holman III
Ms. Emily C. Hood
Mrs. Harry P. Hood, Jr.
Ms. Ruth Horowitz and Mr. Robert Schwartz
Mr. Charles A. Hubbard II
G. Lee and Diana Y. Humphrey
Mr. and Mrs. Roger Hunt
Mrs. Joanie V. Ingraham
Mr. Herbert R. Jacobs
Stephen K. and Mary P. Jones
Mr. and Mrs. Michael Joyce
Mr. and Mrs. Peter Kamin
Mrs. S. Charles Kasdon
Mr. John F. Kelley
Ms. Joan B. Kennedy
Gordon and Mary Ford Kingsley
Ms. Barbara M. Kirchheimer
Seth A. and Beth S. Klarman
Mr. Meyer Koplow
Jay Frederick Krehbiel
Mr. and Mrs. Melvin Kutchin
Mr. and Mrs. Benjamin H. Lacy
Mrs. Eleanor Williams Ladd
Roger and Myrna Landay
Mr. and Mrs. Louis E. Lataif
Mr. and Mrs. Robert A. Lawrence
Mr. Hart Day Leavitt
Mr. and Mrs. David S. Lee
Mr. and Mrs. Alexander M. Levine
Emily Lewis
Christopher and Laura Lindop
Keith Lockhart
Mrs. Augustus P. Loring
Mr. Caleb Loring, Jr.
Mr. and Mrs. John MacLeod II
Peter E. and Betsy Ridge Madsen
Hinda and Arthur Marcus
Mr. Paul Marcus
Dr. and Mrs. John D. Matthews
Mr. William F. Meagher, Jr.
Ms. Therese Melden
Mr. Peter Minichiello
Trudi and Elliot Mishara
Prof. and Mrs. Robert H. Mnookin
Barbara and Jack Morgan
Robert and Jane Morse
Mr. and Mrs. George Mosse
Anne J. Neilson
Andrew Nichols and Roslyn Daum
Ms. Cornelia G. Nichols
Mr. Rodger P. Nordblom
Mr. and Mrs. Richard Norman
Dr. James L.J. Nuzzo and Dr. Bryann Bromley
Mr. and Mrs. Geoffrey Nunes
Mr. and Mrs. Gerald F. O'Neil
Martha O'Neill
Jason S. and Barbara Meltzer Orlov
Mrs. Stephen Davies Paine
Mr. and Mrs. John A. Perkins
Mrs. Mary Perriello
Dr. James Perrin

Continued on page 75

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

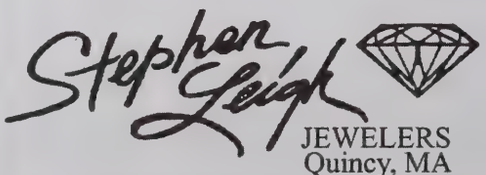


Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:



MEMBERS–$2,500 to $4,999 *continued*

Ms. Margaret Philbrick and Mr. Gerald Sacks
Mr. Daniel A. Phillips and Rev. Diana W. Phillips
Mrs. Richard Phippen
Bennett Aspel, M.D. and Ms. Joyce Plotkin
Ms. Josephine Pomeroy
Dr. Tina Young Poussaint and Dr. Alvin Poussaint
Ms. Helen C. Powell
Mrs. Daphne Brooks Prout
Mr. and Mrs. Patrick J. Purcell
Ms. Sally Quinn
Gale and Nancy Raphael
Robert and Ruth Remis
Dr. and Mrs. George B. Reservitz
Howard and Sharon Rich
Mr. and Mrs. Mark V. Rickabaugh
Marcia A. Rizzotto
Estate of Robert Rohner
Elaine and Jerome Rosenfeld
Dr. and Mrs. David S. Rosenthal
Dean and Mrs. Henry Rosovsky
William and Kathleen Rousseau
Jordan S. Ruboy, M.D.
Stephen and Eileen Samuels
Roger and Norma Saunders
Betty and Pieter Schiller
Mr. and Mrs. Marvin G. Schorr
Linda and Arthur Schwartz
David and Marie Louise Scudder
Robert E. Scully, M.D.
Mr. and Mrs. Robert G. Scully
Ms. Carol P. Searle
Mrs. Francis P. Sears, Jr.
Maurice and Sarah Segall
The Shane Foundation
Robert G. Segel and Janice L. Sherman
Mr. and Mrs. Malcolm L. Sherman
Dr. and Mrs. Andrew Silver
Mr. Marshall H. Sirvetz
Maggie and John Skenyon
Gillian Stuart Hamer-Snyder and Alan Lane Snyder III
John W. Spillane and Rosemary A. Spillane
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Joseph D. Spound
Mrs. George R. Sprague
Mrs. Frederick J. Stare
Anne Steer and Ralph Sheridan
Maximilian and Nancy Steinmann
Thomas G. Stemberg Foundation
Mr. and Mrs. Galen L. Stone
Mr. and Mrs. Henry S. Stone
Esta-Lee and Harris E. Stone
Mr. and Mrs. Joseph Swiniarski
Mrs. Charles H. Taylor
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Richard K. Thorndike
Mr. and Mrs. W. Nicholas Thorndike
Marian and Dick Thornton
Diana O. Tottenham
Marc Ullman
Mr. and Mrs. John H. Valentine
Mr. Robert A. Vogt
Mr. and Mrs. Roger L. Voisin
Mr. and Mrs. Mark Volpe
Mr. and Mrs. William G. Walker
Leo Wasserman Foundation
Muriel K. Pokross, Trustee
Mr. and Mrs. Arnett Lanse Waters
Nancy T. Watts
Mr. Matthew A. Weatherbie
Harry and Ruth Wechsler
Mr. Stetson Whitcher
Mrs. John W. White
Mr. and Mrs. Reginald H. White
Mr. and Mrs. Donald B. Wilson
Mr. and Mrs. Leslie J. Wilson
Chip and Jean Wood
Mrs. Jane S. Young
Dr. and Mrs. Nicholas T. Zervas

NEXT PROGRAM. . .

Thursday, May 4, at 10:30 a.m.
(Open Rehearsal)
Thursday, May 4, at 8
Friday, May 5, at 8
Saturday, May 6, at 8

Pre-Concert Talks by
Robert Kirzinger, BSO
Publications Associate

CHRISTOPH VON DOHNÁNYI conducting

MOZART — Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

INTERMISSION

STRAVINSKY — *Oedipus Rex*, Opera-oratorio after Sophocles by Igor Stravinsky and Jean Cocteau, put into Latin by Jean Daniélou

STUART SKELTON, tenor (Oedipus)
ANNA LARSSON, mezzo-soprano (Jocasta)
SIR WILLARD WHITE, baritone (Creon)
FRANZ-JOSEF SELIG, bass (Tiresias)
PETER BRONDER, tenor (Shepherd)
CLAYTON BRAINERD, bass-baritone (Messenger)
PHILIP BOSCO, narrator
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

To conclude the BSO's 2005-2006 subscription season, Christoph von Dohnányi leads a noted cast of soloists and the Tanglewood Festival Chorus in Stravinsky's unique opera-oratorio *Oedipus Rex*, a treatment of Sophocles' tragedy with a libretto by Jean Cocteau. A beautifully austere ritual evoking the distant past not only through its story but also through its use of Latin text, *Oedipus Rex* was given its American premiere by Serge Koussevitzky and the Boston Symphony Orchestra in 1928. Opening the program is Mozart's *Jupiter* Symphony, the composer's last work in the genre—a pinnacle of the elegance and craft of the Classical era.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, April 30, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS

ALL-MOZART PROGRAM	Flute Quartet in A, K.298 Adagio and Rondo in C for glass harmonica, flute, oboe, viola, and cello, K.617 Quintet in E-flat for horn and strings, K.407 Clarinet Quintet in A, K.581

Programs and artists subject to change.

Thursday 'D'—May 4, 8-9:55
Friday Evening—May 5, 8-9:55
Saturday 'B'—May 6, 8-9:55

CHRISTOPH VON DOHNÁNYI conducting
STUART SKELTON, tenor (Oedipus)
ANNA LARSSON, mezzo-soprano (Jocasta)
SIR WILLARD WHITE, baritone (Creon)
FRANZ-JOSEF SELIG, bass (Tiresias)
PETER BRONDER, tenor (Shepherd)
CLAYTON BRAINERD, bass-baritone (Messenger)
PHILIP BOSCO, narrator
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Symphony No. 41, *Jupiter*
STRAVINSKY	*Oedipus Rex*

MCC
masculturalcouncil.org

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

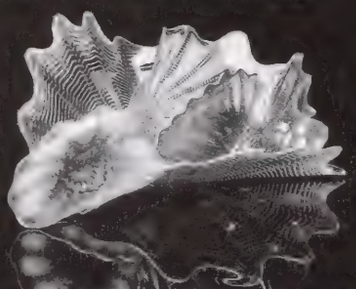
UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

THE CAMBRIDGE HOMES

A Not-for-Profit Tradition of Caring since 1899

Gracious Independent & Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours: Tuesday through Friday, 11–4;
Saturday from 12–6; and from one hour
before each concert through intermission.

Symphony Shop
BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Se-lect Car Rental®

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is

All is One:

Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

BOSTON SYMPHONY ORCHESTRA

125

2005–2006 SEASON

JAMES LEVINE
MUSIC DIRECTOR

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

TAP, TAP, TAP. THE FINAL MOVEMENT IS ABOUT TO BEGIN.

In the heart of this eight-acre gated community, at the pinnacle of Fisher Hill, the original Manor will be transformed into five estate-sized luxury condominiums ranging from 2,052 to a lavish 6,650 square feet of old world charm with today's ultra-modern comforts.

This unique and final phase is priced from $1.625 million to $6.6 million.

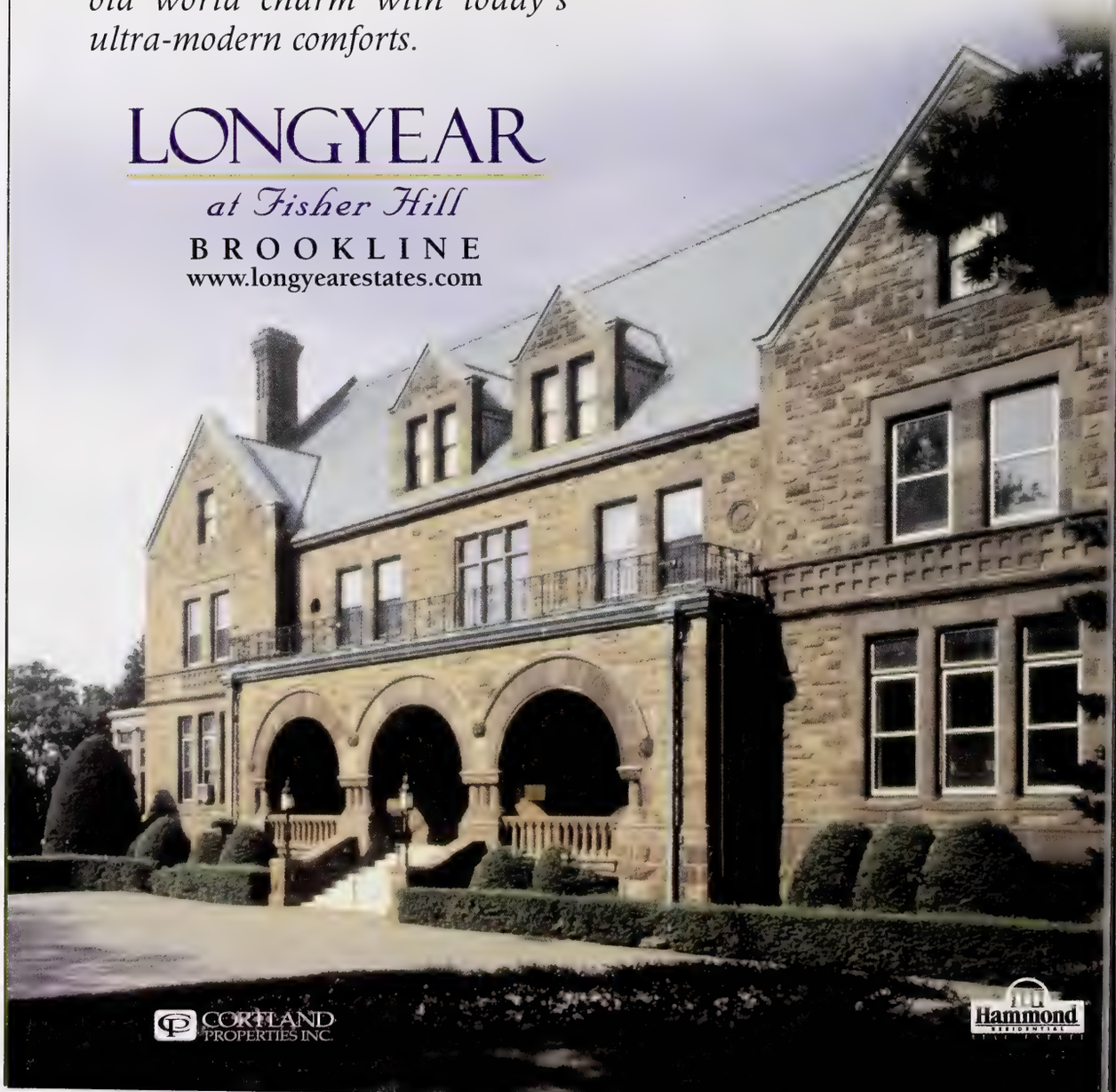
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

LONGYEAR

at Fisher Hill

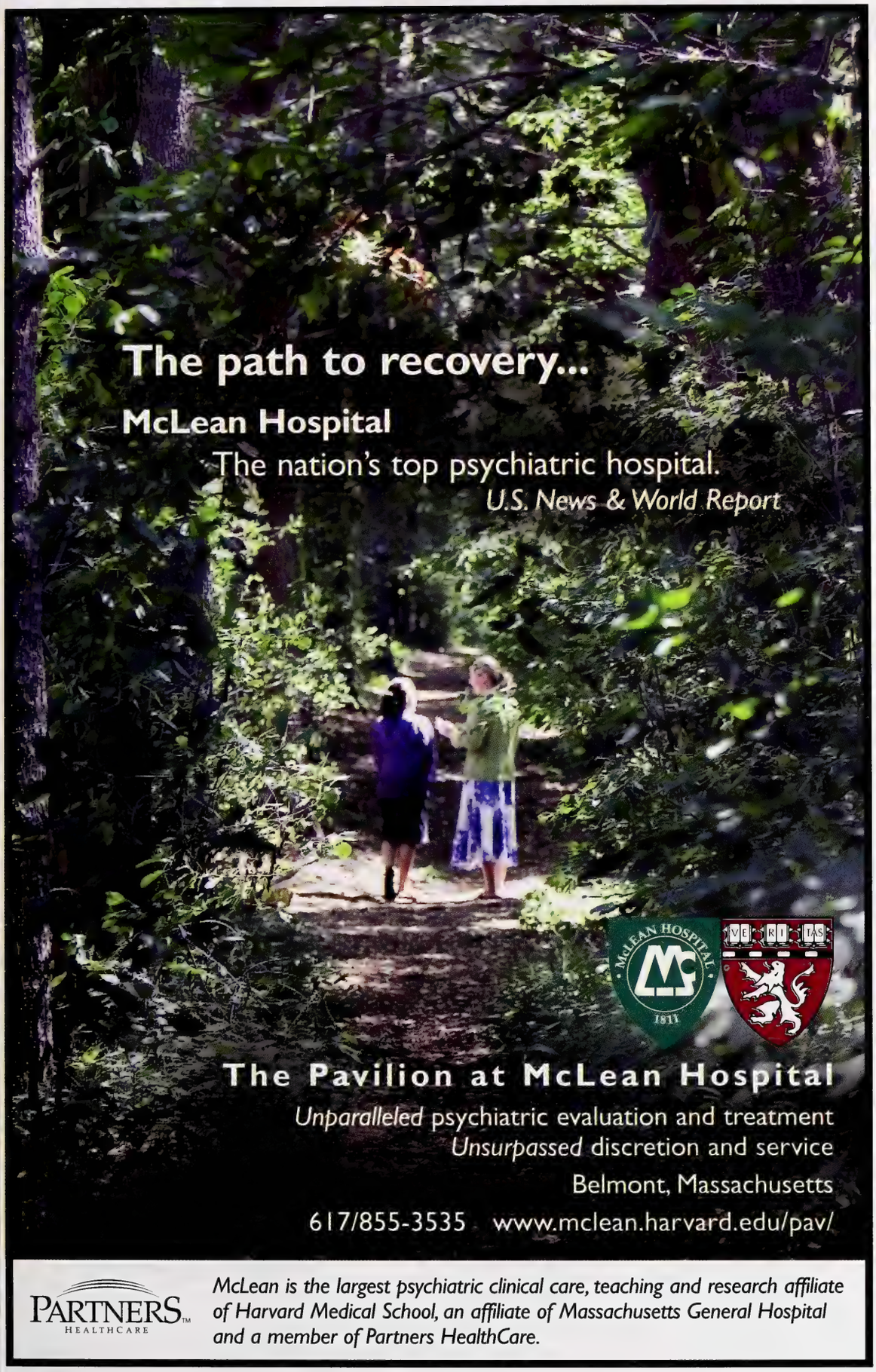
BROOKLINE

www.longyearestates.com



CORTLAND PROPERTIES INC.

Hammond


The path to recovery...
McLean Hospital
The nation's top psychiatric hospital.
U.S. News & World Report
The Pavilion at McLean Hospital
Unparalleled psychiatric evaluation and treatment
Unsurpassed discretion and service
Belmont, Massachusetts
617/855-3535 www.mclean.harvard.edu/pav/
PARTNERS HEALTHCARE
McLean is the largest psychiatric clinical care, teaching and research affiliate of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

REASON #78

bump-bump bump-bump bump-bump

There are lots of reasons to choose Beth Israel Deaconess Medical Center for your major medical care. Like less invasive and more permanent cardiac arrhythmia treatments. And other innovative ways we're tending to matters of the heart in our renowned catheterization lab, cardiac MRI and peripheral vascular diseases units, and unique diabetes partnership with Joslin Clinic. From cardiology and oncology to sports medicine and gastroenterology, you'll always find care you can count on at BIDMC.

Find out more at www.bidmc.harvard.edu or call 800-667-5356.

Beth Israel Deaconess Medical Center®

A teaching hospital of Harvard Medical School

Affiliated with Joslin Clinic | A Research Partner of the Dana-Farber/Harvard Cancer Center | Official Hospital of the Boston Red S

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Trustees of the Boston Symphony Orchestra, Inc.

Edward H. Linde, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Diddy Cullinane, *Vice-Chairman*
Edmund Kelly, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Mark G. Borden
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Cynthia Curme
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Thelma E. Goldberg
George Krupp
Shari Loessberg, *ex-officio*
Robert J. Mayer, M.D.
Nathan R. Miller
Richard P. Morse
Ann M. Philbin, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Arthur I. Segel
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert C. Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Peter A. Brooke
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Nina L. Doggett
Mrs. John H. Fitzpatrick
Dean W. Freed
Avram J. Goldberg
Edna S. Kalman
George H. Kidder
Harvey Chet Krentzman†
R. Willis Leith, Jr.
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Shari Loessberg, *Chair*

William F. Achtmeyer
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Lucille M. Batal
Maureen Scannell Bateman
George W. Berry
James L. Bildner
Bradley Bloom
Alan Bressler
Michelle Courton Brown
Gregory E. Bulger
William Burgin
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Charles L. Cooney
Ranny Cooper
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Paul F. Deninger
Alan Dynner
Ursula Ehret-Dichter
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
Steven S. Fischman
John F. Fish
Lawrence K. Fish
Myrna H. Freedman
Carol Fulp
Dr. Arthur Gelb
Stephanie Gertz
Robert P. Gittens
Paula Groves
Michael Halperson
Virginia S. Harris
Carol Henderson
Roger Hunt
William W. Hunt
Ernest Jacquet
Everett L. Jassy
Charles H. Jenkins, Jr.
Paul L. Joskow
Stephen R. Karp
Stephen Kay
Brian Keane
Cleve L. Killingsworth
Douglas A. Kingsley
Robert Kleinberg
Peter E. Lacaillade
Renee Landers
Robert J. Lepofsky
Christopher J. Lindop
John M. Loder
Edwin N. London
Jay Marks
Jeffrey E. Marshall
Carmine Martignetti
Joseph B. Martin, M.D.
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Paul M. Montrone
Robert J. Morrissey
Robert T. O'Connell
Norio Ohga
Joseph Patton
Ann M. Philbin
May H. Pierce
Claudio Pincus
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
James D. Price
Patrick J. Purcell
John Reed
Carol Reich
Donna M. Riccardi
Susan Rothenberg
Alan Rottenberg
Joseph D. Roxe
Kenan Sahin
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Charles A. Stakely
Jacquelynne M. Stepanian
Patricia L. Tambone
Wilmer Thomas
Samuel Thorne
Diana Osgood Tottenham
Joseph M. Tucci
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Richard Wurtman, M.D.
Dr. Michael Zinner
D. Brooks Zug

Overseers Emeriti

Helaine B. Allen
Caroline Dwight Bain
Sandra Bakalar
Mrs. Levin H. Campbell
Earle M. Chiles
Joan P. Curhan
Phyllis Curtin
Betsy P. Demirjian
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
George Elvin
J. Richard Fennell
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon†
John Hamill
Deborah M. Hauser
Mrs. Richard D. Hill
Marilyn Brachman Hoffman
Lola Jaffe
Michael Joyce
Martin S. Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Mrs. William D. Larkin
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
Barbara Maze
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Micho Spring
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

†Deceased

Officers of the Boston Symphony Association of Volunteers

Ann M. Philbin, *President*
Olga Eldek Turcotte, *Executive Vice-President/Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
William S. Ballen, *Executive Vice-President/Tanglewood*
Sybil Williams, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Audley H. Fuller, *Membership*
Pattie Geier, *Education and Outreach*
Lillian Katz, *Hall Services*
Lisa A. Mafrici, *Public Relations*
Rosemary Noren, *Symphony Shop Staffing*
Joseph Russo, *Special Projects*

Table of Contents

BSO News 5
On Display in Symphony Hall 6
Announcing the BSO's 2006-2007 Subscription Season 8
BSO Music Director James Levine 10
The Boston Symphony Orchestra 12
This Week's Boston Symphony Orchestra Program 15
Notes on the Program 17
Featured Artists 45
2005-2006 Season Summary 57
Symphony Hall Exit Plan 94
Symphony Hall Information 95

This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

Program copyright ©2006 Boston Symphony Orchestra, Inc.

Cover design by Sametz Blackstone Associates, Boston
Cover photograph by Michael Lutch/Orchestra image (inset) a collage of the BSO in 1882 under Georg Henschel

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Position endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman
Bernadette M. Horgan, *Director of Media Relations*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain* • Karen Leopardi, *Artist Assistant* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Benjamin Schwartz, *Assistant to the Artistic Administrator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Meryl Atlas, *Assistant Chorus Manager* • Amy Boyd, *Orchestra Personnel Administrator* • Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Jake Moerschel, *Stage Technician* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Leslie D. Scott, *Assistant to the Orchestra Manager*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Margo Saulnier, *Artistic Coordinator* • Jeff Swallom, *Administrative Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Wendy Gragg, *Budget Assistant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Minnie Kwon, *Payroll Assistant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Teresa Wang, *Staff Accountant* • Audrey Wood, *Senior Investment Accountant*

DEVELOPMENT

Nancy Baker, *Director of Major and Planned Giving* ◆ Sally Dale, *Director of Stewardship* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Nina Jung, *Director of Development Special Events* ◆ Jo Frances Kaplan, *Director of Institutional Giving* ◆ Bart Reidy, *Director of Development Communications/Interim Director of Annual Funds* ◆ Mia Schultz, *Director of Development Administration*

Stephanie Baker, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Martha Bednarz, *Corporate Programs Manager* • Claire Carr, *Corporate Programs Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Kara Gavagan, *Development Special Events Coordinator* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Amy Hsu, *Manager of Friends Membership* • Justin Kelly, *Associate Manager of Development Operations* • Brian Kern, *Senior Major Gifts Officer* • Nicole Leonard, *Assistant Manager of Planned Giving* • Ryan Losey, *Manager of Foundation Support* • Pamela McCarthy, *Manager of Prospect Research* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Assistant Manager of Gift Processing and Donor Records* • Jennifer Raymond, *Associate Director, Friends Membership* • Katie Schlosser, *Coordinator of Annual Fund Projects* • Yong-Hee Silver, *Manager of BSO and Pops Societies* • Kara L. Stepanian, *Senior Major Gifts Officer* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, *Director of Education and Community Programs*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Shana Golden, *Coordinator of Research and Curriculum Development* • Darlene White, *Manager, Berkshire Education and Community Programs* • Leah Wilson-Velasco, *Coordinator, Education and Community Programs*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Tony Bennett, *Café Supervisor* • Lesley Ann Cefalo, *Special Events Manager* • Sean Lewis, *Assistant to the Director of Event Services* • Cesar Lima, *Steward* • Kyle Ronayne, *Food and Beverage Manager* • James Sorrentino, *Bar Manager*

FACILITIES

Robert L. Barnes, *Director of Facilities*

Symphony Hall Michael Finlan, *Switchboard Supervisor* • Wilmoth A. Griffiths, *Supervisor of Facilities Support Services* • Susan Johnson, *Facilities Coordinator* • Michael McDonnell, *Supervisory Facility Engineer* • Tyrone Tyrell, *Facilities Services Lead* • Shawn Wilder, *Mailroom Clerk*

House Crew Charles Bent, Jr. • Charles F. Cassell, Jr. • Francis Castillo • Eric Corbett • Thomas Davenport • Michael Frazier • Juan Jimenez • Peter O'Keefe ♦ **Security** Matthew Connolly • Cleveland Olivera ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Gaho Boniface Wahi

Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ♦ Mary Pitino, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Manager of User Support* • Timothy James, *Applications Support Specialist* • John Lindberg, *Senior Systems and Network Administrator* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Joseph Heitz, *Media Relations Associate* • Kelly Davis Isenor, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Stephani Ritenour, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ♦ Leslie Bissaillon, *Manager, Glass Houses* ♦ Helen N.H. Brady, *Director of Group Sales* ♦ Alyson Bristol, *Director of Corporate Sponsorships* ♦ Sid Guidicianne, *Front of House Manager* ♦ James Jackson, *Call Center Manager* ♦ Roberta Kennedy, *Manager, Symphony Shop* ♦ Sarah L. Manoog, *Director of Marketing Programs* ♦ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Duane Beller, *SymphonyCharge Representative* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Paul Ginocchio, *Assistant Manager, Symphony Shop* • Peter Grimm, *Tanglewood Special Projects Manager* • Melinda Hallisey, *Manager of New Business Development, Corporate Sponsorships* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Aaron Kakos, *Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Dominic Margaglione, *Senior Subscription Associate* • Ronnie McKinley, *Ticket Exchange Coordinator* • Maria McNeil, *SymphonyCharge Representative* • Michael Moore, *Web Content Editor* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Sponsor Relations Coordinator* • Doreen Reis, *Marketing Coordinator for Advertising* • Robert Sistare, *SymphonyCharge Representative* • Megan E. Sullivan, *Senior Subscription Associate*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

Box Office Representatives Mary J. Broussard • Cary Eyges • Mark Linehan • Arthur Ryan

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Michael Nock, *Manager of Student Services* • Kristen Reinhardt, *Administrator* • Gary Wallen, *Scheduler*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

The Walter Piston Society Concert
Friday, May 5, 2006

The Walter Piston Society honors those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops. Walter Piston (1894-1976), who endowed the Principal Flute Chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He also wrote texts on music theory. His noted students included Leonard Bernstein. Late in life, the French government bestowed the Officier de l'Ordre des Arts et des Lettres on Mr. Piston.

The Boston Symphony Orchestra wishes to thank and recognize the members of the Walter Piston Society, who have made life-income gifts and/or named the BSO in their estate plans, and has named this Friday's concert in their honor. The support provided by these gifts helps to preserve this great orchestra for future generations.

The Deborah and William R. Elfers Concert, Saturday, May 6, 2006

This Saturday night's concert is supported by a generous gift from BSO Trustee Bill Elfers and his wife Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Bill and Deborah for their continuing and devoted support.

Bill and Deborah Elfers are longtime subscribers and supporters of the BSO and have attended the Friday-evening concerts together for nearly eleven years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During his tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees and, with Deborah, is an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

UBS Renews Exclusive
BSO Season Sponsorship

Building on the mutually successful partnership that began in 2003, UBS will continue as the exclusive BSO season sponsor with a new multi-year sponsorship beginning next season. "We're proud and excited to continue our partnership with this world-class organization," said Mark B. Sutton, Chairman and CEO, Americas, UBS. "The BSO symbolizes excellence in orchestral music, particularly in how it brings the art of collaboration to life. At UBS we are committed to the same high standards of collaboration, working with our clients to bring them the best products and services possible." This season UBS hosted the second annual "UBS Thanksgiving Concert" with a private BSO concert at Symphony Hall on Friday, November 18. More than 2,000 UBS-invited guests enjoyed the BSO's performance of Mozart's *Haffner* Symphony, Perle's *Transcendental Modulations*, and Debussy's *La Mer* conducted by James Levine. In addition, UBS hosted a pre-concert reception for

BSO Trustees and Overseers in the Cohen Wing. On March 6, UBS sponsored this season's final concert of the BSO's series at Carnegie Hall. BSO patrons were guests of Jamie Price, member of UBS's Group Management Board and BSO Overseer. Mr. Price also hosted a pre-concert reception for UBS and BSO concert guests on the executive floor of the UBS Building in Manhattan, where works from the world-renowned UBS Art Collection were on display for all to enjoy.

Pre-Concert Talks

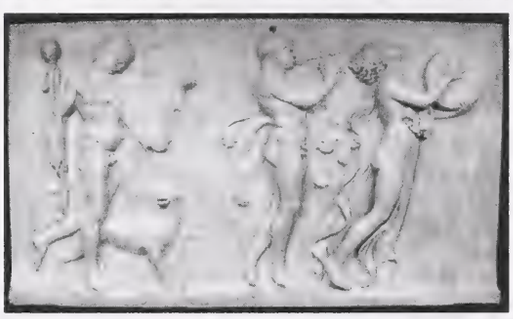
Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, to conclude the season, BSO Publications Associate Robert Kirzinger discusses Mozart and Stravinsky.

Fairmont Renews as the Official Hotel of the BSO and Boston Pops

Opening Night at Symphony 2005 marked the multi-year renewal of The Fairmont Copley Plaza and Fairmont Hotel & Resorts' status as the Official Hotel of the Boston Symphony and Boston Pops. "The Fairmont Copley Plaza and Fairmont Hotels & Resorts are delighted to renew our partnership as the Official Hotel of the BSO and Boston Pops," said Jon Crellin, general manager of The Fairmont Copley Plaza and Company Christmas and Presidents at Pops committee member. "From a venerable history to an exciting future, Fairmont and the BSO have tremendous synergy and it is an exciting time for both organizations. We are proud to support the BSO as it continues to grow as a leader and innovator in the world of classical music. At the same time, Fairmont Hotels & Resorts continues to grow as a leader in the hospitality industry worldwide. As a global company we are proud to renew our partnership with one of the world's premier performing arts institutions." In addition to providing deluxe accommodations for BSO and Pops guest

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

artists and conductors throughout the season, Fairmont also remains a BSO Business and Professional Friends Principal Player and Platinum Sponsor of both "A Company Christmas at Pops" and "Presidents at Pops," with Mr. Crellin serving on the committees of both fundraising events again this season.

Commonwealth Worldwide Renews as Official Chauffeured Transportation Through the 2008-09 Season

The BSO and Commonwealth Worldwide Chauffeured Transportation recently finalized a new, expanded multi-year agreement, extending Commonwealth Worldwide's status as the Official Chauffeured Transportation of the BSO and Boston Pops through the 2008-09 season. "Commonwealth Worldwide is very proud to be continuing our sponsorship relationship with the Boston Symphony Orchestra through 2009," said Dawson Rutter, Commonwealth's President and CEO. "It has been an honor to be recognized as the BSO's 'Official Chauffeured Transportation' and to work with such an outstanding group of people. We are thrilled to be part of the BSO's continued growth, and look forward to the next three seasons." Since 2003 Commonwealth has provided ground transportation to hundreds of guest artists and conductors who have appeared with the BSO and Boston Pops at Symphony Hall, as well as providing chauffeured transportation from Boston and New York to Tanglewood. The extended BSO partnership, which commences next season, expands on this service, and also names Commonwealth the sponsor of one of the BSO subscription series concerts at Carnegie Hall each year.

BSO Members in Concert

The Walden Chamber Players—including BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Lawrence Wolfe, bass, Thomas Martin, clarinet, Richard Ranti, bassoon, and Richard Sebring, horn—perform Mozart's string quintets in B-flat, K.174, and G minor, K.516, and the east coast premiere of Alex Shapiro's *Current Events* for string quintet on Sunday, May 7, at 3 p.m. at Tuckermann Hall, 10 Tuckermann Street, in Worcester. Tickets are $5 for adults; no charge for students and children. To purchase or reserve tickets, call (866) 393-2927.

On Sunday, May 21, at the Sterling & Francine Clark Art Institute, 225 South Street, Williamstown, MA, the Walden Chamber Players perform Virgil Thomson's Serenade for flute and violin, Harald Genzmer's Trio for flute, viola, and harp, Augusta Read Thomas's *Pulsar and Caprice* for violin solo, Sofia Gubaidulina's *Garten von Freuden und Traurigkeiten* for flute, viola, harp, and speaker, and Erich Zeisl's *Arrowhead* Suite for flute, viola, and harp. Tickets are $15 for adults, $10 for members of the Clark Art Institute; no charge for students and children. To purchase or reserve tickets, call (866) 393-2927.

Founded by BSO violist Mark Ludwig, MusicWorks concludes its 2005-06 season with a gala benefit concert and silent auction on Sunday, May 28, at the Lenox Club, 111 Yokum Ave., Lenox, MA. The concert, entitled "It's a Family Affair," features Michael Ludwig, violin, Mark Ludwig, viola, and Jules Eskin, BSO principal cello, performing works of Mozart, Beethoven, and Ysaÿe. Tickets are $25, discounted for seniors, and free for those 18 and under. For more information, call 866-266-2746 or visit www.musicworksberkshires.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

Announcing the Boston Symphony Orchestra's 2006-2007 Subscription Season, James Levine's Third as BSO Music Director

James Levine will open his third season as BSO Music Director on Friday, September 29, with a special American-themed program featuring soprano Renée Fleming in Barber's *Knoxville: Summer of 1915* and flutist James Galway in William Bolcom's *Lyric Concerto* for flute and orchestra, part of a concert also to include Copland's *Lincoln Portrait* and Dvořák's *New World* Symphony. Subscription-season highlights under Maestro Levine's direction will also include Bartók's *Bluebeard's Castle* (with Anne Sofie von Otter and Albert Dohmen), Berlioz's *La Damnation de Faust* (with Yvonne Naef, Paul Groves, and José van Dam), and the world premieres of BSO 125th Anniversary Commissions from esteemed American composers Gunther Schuller and Charles Wuorinen (the latter's Eighth Symphony, *Theologoumena*). In addition, 2006-2007 promises an exciting conclusion to the BSO's groundbreaking two-season Beethoven/Schoenberg cycle, with Mr. Levine leading—among other things—concert performances of each composer's only full-scale opera, Beethoven's *Fidelio* (with Karita Mattila and Johan Botha in the lead roles) and Schoenberg's *Moses und Aron* (with John Tomlinson and Philip Langridge in the title roles); Beethoven's concert aria *Ah! perfido* and Schoenberg's monodrama *Erwartung* with soprano Deborah Voigt; the Beethoven and Schoenberg violin concertos with soloist Christian Tetzlaff; and Beethoven's Piano Concerto No. 4 and Schoenberg's Piano Concerto with soloist Daniel Barenboim. Also among the guest artists joining James Levine and the Boston Symphony for the 2006-2007 season are Peter Serkin (in Brahms's Piano Concerto No. 2), Stephanie Blythe (Mahler's Symphony No. 3), and Alfred Brendel (Mozart's Piano Concerto No. 17 in G, K.453).

Renée Fleming

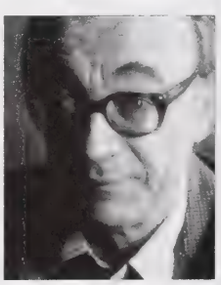
Daniel Barenboim

José van Dam

Karita Mattila

Additional season highlights will include favorite symphonies of Dvořák, Schumann, Beethoven, Mozart, Haydn, Brahms, and Mahler; piano concertos of Brahms, Rachmaninoff, Mozart, and Beethoven; such beloved works as Prokofiev's *Romeo and Juliet*, Ravel's *Daphnis et Chloé* and *Mother Goose*, Holst's *The Planets*, and Stravinsky's *Firebird* Suite; the world premieres of new works by André Previn (his Double Concerto for violin, double bass, and orchestra, with violinist Anne-Sophie Mutter and Slovakian double bass virtuoso Roman Potálko) and Finnish composer Kaija Saariaho (the latter's new piece for cello and orchestra being another BSO 125th Anniversary Commission, to feature Finnish cellist Anssi Karttunen in his BSO debut), and performances in December of John Adams's *El Niño*, a work for orchestra, vocal soloists, and chorus inspired by the story of the the Nativity. 2006-2007 also brings performances of music by such celebrated contemporary composers as William Bolcom, John Harbison, and John Adams.

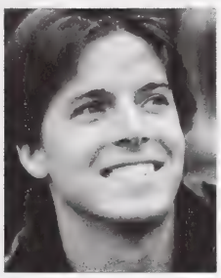
Imogen Cooper



Alfred Brendel

BSO Conductor Emeritus Bernard Haitink returns to Symphony Hall for the final two programs of next season. Other guest conductors joining the Boston Symphony in 2006-2007 are former BSO principal guest conductor Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Ingo Metzmacher, BSO Assistant Conductor Ludovic Morlot, Robert Spano, and David Zinman. Additional guest soloists next season include Pierre-Laurent Aimard (in Bartók's Piano Concerto No. 2), Martha Argerich (Beethoven's Piano Concerto No. 1), Emanuel Ax (Brahms's Piano Concerto No. 1), Joshua Bell (Bruch's Violin Concerto No. 1), Yefim Bronfman (Rachmaninoff's Piano Concerto No. 4), Imogen Cooper (Mozart's Piano Concerto No. 24 in C minor, K.491), Lynn Harrell (Shostakovich's Cello Concerto No. 1), Leonidas Kavakos (Bartók's Violin Concerto No. 2), Radu Lupu (Mozart's Piano Concerto No. 20 in D minor, K.466), Pepe Romero (music for guitar and orchestra by Rodrigo and Palomo), and Sergey Khachatryan (Shostakovich's Violin Concerto No. 1).

Martha Argerich



Joshua Bell

Subscribers will receive their renewal materials this month, by which time brochures with complete program and ticket information for the BSO's 2006-2007 season will also be available. To inquire about subscriptions for the 2006-2007 Boston Symphony Orchestra season, please call (617) 266-7575 or 1-888-266-7575, or visit the BSO's website, www.bso.org. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2006-2007 Brochure, Symphony Hall, Boston, MA 02115.

F.L.PUTNAM

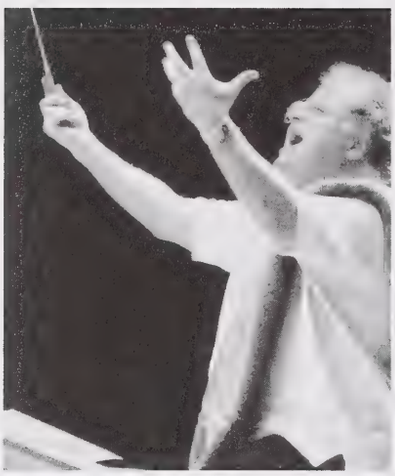
INVESTMENT MANAGEMENT COMPANY

Serving Investors Since 1923

Customized Portfolios • Personalized Service
Socially Responsible Investing

www.flputnam.com
20 William Street, Suite G40 • Wellesley, MA 02481 • 1.800.344.3435

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) have included a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appeared as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season will include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season has included a special Opening Night Gala, revivals of *Così fan tutte*, *Falstaff*, and *Wozzeck*, and concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the

Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

Michael Lutch

BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
○ *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

LandVest®

Marketing Fine Homes, Land & Estates • Valuation of Complex Properties
Conservation Planning • Timberland Management & Marketing

MA1049

Brookline, Massachusetts
HEATH STREET

Newly renovated 1790 National Register Colonial on one acre in desirable Chestnut Hill location. Six bedrooms, five contemporary full baths, four fireplaces including one in kitchen, in 4300 square feet. Gleaming hardwood floors. Finished lower level. Move-in condition. ***$3,200,000***

Terry Maitland 617-357-8949

MA1075

Concord, Massachusetts
CONCORD RETREAT

On 2.6± acres in the Nashawtuc Hill area of Concord, this property is located 1.3 miles from Concord Center and has an extensive glass wall and skylight design, multiple decks and a private side courtyard. There are three bedrooms, including a master suite, an exercise area, a multi-purpose family room and ample storage. An attached two-car garage completes the property. ***$2,285,000***

Mary-Elisabeth Jones 617-357-8057

BSOWEEK25052006SK
MA0918

Concord, Massachusetts
HALLOWELL FARM

For the Country lover! Cozy 1808 restored country cottage, originally part of Hallowell Farm, on nearly two acres with deeded access to Sudbury River. Protected views to the adjoining 60± acres of conservation-restricted land with trails for cross-country skiing and hiking. Four bedrooms, two and a half baths, heated outdoor pool and additional barn perfect as an art studio etc. Mature landscaping, wooded land, and expansion possibilities. ***$1,790,000***

Terry Maitland 617-357-8949

MA1081

Concord, Massachusetts
THE CONCORD HOUSE

This award-winning 8,080 s.f. residence (plus finished basement) was designed by Machado and Silvetti Associates and was built in 1992-1994 by Kistler and Knapp. Situated on 12.7± waterfront acres with water views, and created for family living as well as grand-scale entertaining, the property includes five bedrooms, five full and two half baths, three fireplaces, and two attached two-car garages. ***$6,250,000***

Terry Maitland 617-357-8949
G. Wade Staniar 978-369-7851

www.landvest.com

Headquarters: Ten Post Office Square
Boston, MA 02109 • 617-723-1800

Regional Offices: Massachusetts • Maine
New Hampshire • New York • Vermont • Georgia

The Exclusive Affiliate of
CHRISTIE'S
GREAT ESTATES

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, May 4, at 8
THE NORMAN V. AND ELLEN B. BALLOU MEMORIAL CONCERT
Friday, May 5, at 8
THE WALTER PISTON SOCIETY CONCERT
Saturday, May 6, at 8
THE DEBORAH AND WILLIAM R. ELFERS CONCERT

CHRISTOPH VON DOHNÁNYI conducting

MOZART — Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

INTERMISSION

STRAVINSKY — *Oedipus Rex*, Opera-oratorio after Sophocles by Igor Stravinsky and Jean Cocteau, put into Latin by Jean Daniélou

Text and translation begin on page 34.

STUART SKELTON, tenor (Oedipus)
ANNA LARSSON, mezzo-soprano (Jocasta)
SIR WILLARD WHITE, baritone (Creon)
FRANZ-JOSEF SELIG, bass (Tiresias)
PETER BRONDER, tenor (Shepherd)
CLAYTON BRAINERD, bass-baritone (Messenger)
PHILIP BOSCO, narrator
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2005-2006 season.

These concerts will end about 10:05.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Hear Classical LIVE On 102.5

50 Weeks of LIVE Broadcasts

BSO • Tanglewood • Pops

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB broadcasts LIVE performances of the BSO, Tanglewood and Pops all season — every season.

Join us at 102.5 FM for:

- *BSO, September - April*
- *Pops, May - June*
- *Tanglewood, July - August*

Sponsored by:

Stephen Leigh JEWELERS Quincy, MA

LEXUS

LIVING. With ocean views, the Spa byL'Institut de Guerlain, fabulous restaurants, and all the amenities of the Regent Boston Hotel. All of it under a single roof. Yours. It's utopia defined, then engineered beyond expectation. Prices start at $1.15 million. Now accepting reservations. Don't miss this opportunity.

BATTERY WHARF

utopia engineered

Experience virtual walk-throughs and floorplans at www.batterywharf.com. For more information call 617-994-9090 or visit our Sales and Information Center at 344 Commercial St. in Boston 7 days a week.

david hockney
portraits

Friends Family Lovers Life

February 26–May 14, 2006 **Museum of Fine Arts, Boston**

For tickets: 866-319-4658 or www.mfa.org

Funded by the Institute of Museum and Library Services.

David Hockney, *Mr. and Mrs. Clark and Percy* (detail), 1970–71. Acrylic on canvas. Tate. Presented by the Friends of the Tate Gallery 1971. © David Hockney. Photo credit: © Tate, London 2006.

Exclusive hotel sponsor is MILLENNIUM BOSTONIAN HOTEL BOSTON
MILLENNIUM HOTELS AND RESORTS

Television media sponsor is WCVB-TV BOSTON 5

Print media sponsor is THE BOSTON PHOENIX

Wolfgang Amadè Mozart
Symphony No. 41 in C, K.551, *Jupiter*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his Jupiter *Symphony on August 10, 1788; that summer also saw the completion of his symphonies 39 and 40, all three perhaps for a series of subscription concerts that seem not to have taken place. We know nothing certain about the* Jupiter*'s early performance history. The American premiere was given by Henry Schmidt with the Academy of Music at the Boston Odeon on January 7, 1843. Wilhelm Gericke gave the first Boston Symphony performances in February 1885, subsequent ones being given by Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Jerzy Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, Joseph Silverstein, David Zinman, Neville Marriner, Kurt Masur, Christoph Eschenbach, Seiji Ozawa, Roger Norrington, Hans Graf, Robert Spano, James DePreist, David Robertson, James Levine (the most recent subscription performances, in February 2002), and Christof Perick (the most recent Tanglewood performance, on August 8, 2004). The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."

In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

Not many years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser composers, and certainly not sufficiently to buoy up Mozart's fortunes for long. *Don Giovanni*, first given in Vienna on May 7, 1788, failed to repeat the enormous success it had enjoyed in Prague, and the performance on December 15 of that year was the last one in the capital in the composer's lifetime. By then, Mozart was in catastrophic financial straits. In June 1788, he wrote the first of the agonizing letters in which he entreated his brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence in newspapers or anywhere else that these concerts ever took place: this time, perhaps, the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that.

NEW ENGLAND CONSERVATORY

All-Mozart Piano Honors Concert: sonata, variations, concerto performed with string quartet, short works.
April 30 NEC's Jordan Hall, 8pm **FREE**

The Boston Trio, NEC Preparatory School ensemble-in-residence, performs Mozart's **Trio in B-flat Major**. Also, works by Brahms, Schumann.
May 23 NEC's Jordan Hall, 8pm **FREE**

NEC Youth Chorale performs Mozart's **Requiem**. Also performing on this program: NEC String Chamber Orchestra, NEC Youth Camerata.
May 25 NEC's Jordan Hall, 8pm **FREE**

MOZART

1756-2006

Visit **www.newenglandconservatory.edu/mozart** for updates and a slide show of NEC's **Così fan tutte** production.

It seems reasonable to connect Mozart's last three symphonies with the projected Casino concerts. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

A 1789 boxwood medallion of Mozart by Leonard Posch

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

In terms of Eric Blom's literary comparison, the *Jupiter* is *Iphigenie*: noble, at once subtle and grand, "classical." The fences so recklessly torn down in the G minor *Phèdre* are restored. The opening gestures, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt (that "rattling of dishes at a feast" of which Wagner was wont to complain in eighteenth-century pieces), the opening music reappears, but what was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe.

Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities such as the imitation in the bass of the violin melody or the deft addition to the texture of bassoon and flute, is not so innocent as at first it seems. One tune in this movement is catchier than the rest, more singable, and for good reason: Mozart is quoting one of his own arias, *Un bacio di mano* ("A Hand-kiss"), K.541, written a couple of months earlier for Francesco Albertarelli, his first Viennese Don Giovanni, to insert in Anfossi's opera *Le gelosie fortunate*.

When he comes to his Andante—the strings are muted now—Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The destiny of the thirty-second-note serpents that the violins append to the first theme when the basses initially take it over is especially wondrous. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an afterthought appended by Mozart on an extra leaf. Haydn, wishing to set an unobtrusive memorial for his beloved friend, alluded to this deeply touching movement in the Adagio of his own Symphony No. 98 in B-flat.

The Minuet, aside from having the proper meter and speed, is not particularly minuet-like. It is fascinating what a wide-ranging category "minuet" is for Mozart. In these last three symphonies alone we have the bandstand high spirits of the one in No. 39,

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents

India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

Distinguished floor plans and the flexibility and accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction. Come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128) www.foxhillvillage.com

the fiercely serious sense of purpose and drive in the G minor, and here the perfect embodiment of elegance. The *Jupiter* Minuet is wonderful in a quiet way: here is music that constantly blossoms into *richesses* Mozart carefully leads us not to expect. The Trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.

That happens the moment the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearance in the Trio. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the eighteenth-century vocabulary; Mozart himself had used it before on several occasions—in Masses, in the Symphony No. 33 in B-flat, in the great E-flat sonata for piano and violin, K.481—and as he is quick to remind us, it lends itself to contrapuntal elaboration.

The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony. Especially when the development gets going, the expressive intensity generated by that energy is exhilarating, shocking, uplifting all at once.

Six years earlier, Mozart had come to know the music of J.S. Bach. Having begun by transcribing and imitating, Mozart has now achieved a complete and easy integration of Baroque polyphony with the galant language that was his most direct inheritance, which he had learned at the knee of Sebastian Bach's youngest son, Johann Christian. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the classical style.

—Michael Steinberg

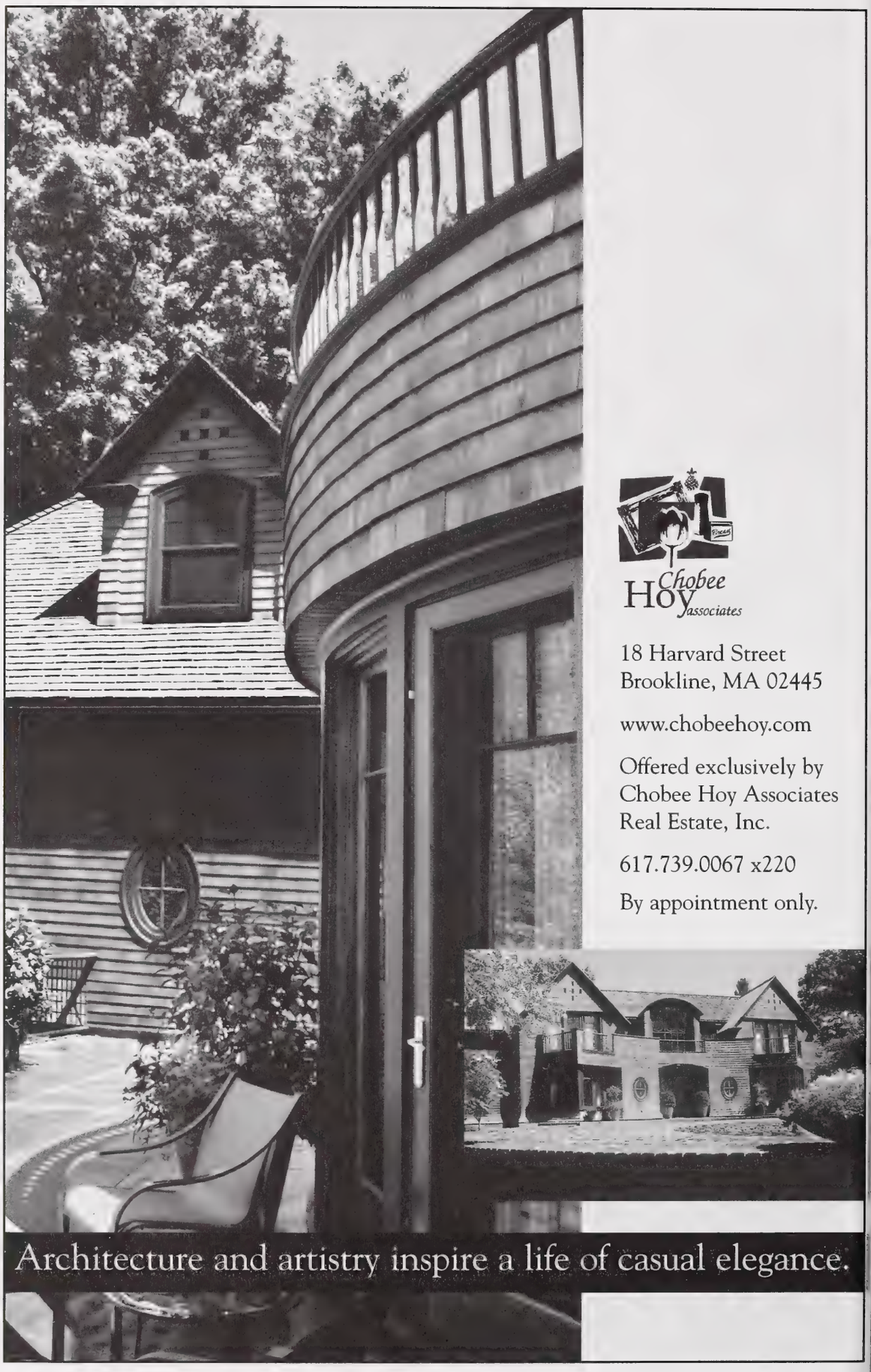
Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

what *reputation* sounds like

JONATHAN POND

Personalized Investment Management
and Financial Planning

(617) 243-0020
WWW.JONATHANPONDLLC.COM


Chobee
Hoy associates
18 Harvard Street
Brookline, MA 02445
www.chobeehoy.com
Offered exclusively by
Chobee Hoy Associates
Real Estate, Inc.
617.739.0067 x220
By appointment only.
Architecture and artistry inspire a life of casual elegance.

Igor Stravinsky
Oedipus Rex, Opera-oratorio after Sophocles by Igor Stravinsky and Jean Cocteau, put into Latin by Jean Daniélou

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composing Oedipus Rex, *his "opera-oratorio en deux actes d'après Sophocle," in January 1926 in Nice and finished the draft score fourteen months later (with repeated interruptions for conducting engagements), on March 14, 1927. The orchestration was completed in Paris on May 11, 1927. Intended as a gift to Sergei Diaghilev, founder of the Ballets Russes, to celebrate the company's twentieth season in 1927,* Oedipus Rex *was first heard on May 29, 1927, at a soirée at the Paris mansion of the Princess de Polignac, who underwrote the costs of the public premiere, which took place the following night, May 30, 1927, at the Théâtre Sarah-Bernhardt, with Stravinsky conducting. Because of a shortage of funds, this was a concert performance, with the male chorus placed in front of a drop curtain, and the soloists (Stéphane Belina-Skupievsky as Oedipus, Hélène Sadoven as Jocasta, Georges Lanskoy as Creon and the Messenger, Kapiton Zaporjetz as Tiresias, Michel D'Arial as the Shepherd) in the pit with the orchestra. The role of the Speaker was given to the "very handsome, very young" Pierre Brasseur. The American premiere performances were given by the Boston Symphony Orchestra under Stravinsky's longtime friend Serge Koussevitzky on February 24 and 25, 1928; the soloists were Margaret Matzenauer (Jocasta), Arthur Hackett (Oedipus and the Shepherd), Fraser Gange (Creon, Tiresias, and the Messenger), and Paul Leyssac (Speaker), with the Harvard Glee Club, Archibald T. Davison, conductor. Koussevitzky and the BSO then gave the New York premiere on March 8, soloists and chorus being the same except that Oedipus was sung by tenor Tudor Davies and the Shepherd by tenor Rulon Y. Rabison. The stage premiere of* Oedipus Rex *took place in Vienna on February 23, 1928, conducted by Franz Schalk. The American stage premiere, sponsored by the League of Composers, was given in Philadelphia on April 10, 1931, Leopold Stokowski conducting, and then repeated at the Metropolitan Opera House that April 21. BSO performances subsequent to Koussevitzky's first ones were conducted by Stravinsky himself (a single Cambridge performance on March 28, 1940, with tenor Raoul Jobin, mezzo-soprano Joan Peebles, baritone Mack Harrell, speaker Paul Leyssac, and the Harvard Glee Club, G. Wallace Woodworth, conductor, followed by performances on March 29 and 30 at Symphony Hall, with mezzo-soprano Suzanne Sten in place of Joan Peebles); Koussevitzky again (March 12 and 13, 1948, with tenor David Lloyd,*

"OEDIPUS REX": THE STORY IN BRIEF

Thebes is afflicted by plague. As instructed by the Oracle of Delphi through his brother-in-law Creon, Oedipus, the king of Thebes and husband of the queen Jocasta, can save his city from the plague only by determining who killed the former king Laius. The blind seer Tiresias reluctantly reveals that it was "a king"—Oedipus himself, "a criminal king"—who murdered Laius, "pollutes the city," and must be driven from it. Oedipus accuses Creon of aiming to unseat him by fostering a false accusation again him, but testimony from a messenger and shepherd reveals that Oedipus—who was raised by Polybus after being found as an infant abandoned on a mountain by his parents —is in fact the son of Laius and Jocasta (to whom Oedipus is now married). Jocasta hangs herself. Oedipus blinds himself with Jocasta's golden brooch and departs.

THE WALTER PISTON SOCIETY

BOSTON SYMPHONY ORCHESTRA

Easy to give

Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

PHOTOGRAPHY: MICHAEL LUTCH

"I was so happy to establish a seat in Symphony Hall in my husband's memory. This annuity was the easiest thing to do. I knew it was the right thing to do, too."

After 35 years of enjoying the finest music, Mrs. Philbrook's husband, Dr. F. Randolf Philbrook, is memorialized in his favorite place—a first balcony seat in Symphony Hall.

To learn more about giving opportunities, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or NBaker@bso.org.

mezzo-soprano Carol Brice, baritone James Pease, speaker Wesley Addy, and the Harvard Glee Club; then on August 5, 1948, with the same forces augmented by the Festival Chorus); G. Wallace Woodworth (March 21, 22, and 25, 1952, with tenors David Lloyd and Oscar Henry, contralto Eunice Alberts, baritone Paul Tibbetts, speaker Wesley Addy, and the Harvard Glee Club); Leonard Bernstein (December 8 and 9, 1972, with René Kollo as Oedipus, Tatiana Troyanos as Jocasta, Tom Krause as Creon, Ezio Flagello as Tiresias, Frank Hoffmeister as the Shepherd, David Evitts as the Messenger, speaker Michael Wager, and the Harvard Glee Club, F. John Adams, director, Bernstein subsequently recording the work with the BSO a week later, on December 15 and 16), and Seiji Ozawa (a Tanglewood performance on August 6, 1982, with Kenneth Riegel as Oedipus, Glenda Maurice as Jocasta, John Cheek as Creon, Aage Haugland as Tiresias, John Gilmore as the Shepherd, Joseph McKee as the Messenger, speaker Sam Wanamaker, and the men of the Tanglewood Festival Chorus, John Oliver, conductor, with stage direction by Sam Wanamaker, chorus movement by Pearl Lang, scenery and lighting by John Michael Deegan, and costume design by Sarah G. Conly). The score of Oedipus Rex *calls for vocal soloists (Oedipus, tenor; Jocasta, mezzo-soprano; Creon, bass-baritone; Tiresias, bass; the Shepherd, tenor; the Messenger, bass-baritone), a speaker as narrator, a chorus of tenors and basses, and an orchestra including three flutes (third doubling piccolo), two oboes, English horn, three clarinets (third doubling E-flat clarinet), two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, tambourine, military snare drum, bass drum, cymbals), harp, piano and strings.*

"I dislike opera," Igor Stravinsky told a London reporter in early 1913, around the time of the sensational Paris premiere of his ballet *Rite of Spring*. "Music can be married to gesture or to words—not to both without bigamy. That is why the artistic basis of opera is wrong and why Wagner sounds at his best in the concert-room. In any case opera is in a backwater. What operas have been written since *Parsifal*? Only two that count—*Elektra* and Debussy's *Pelléas*."

Stravinsky's ambivalence—even hostility—toward conventional opera was an attitude shared by the fashionable company he kept in exile in Paris. Serge Diaghilev, founder of the Ballets Russes and a tireless trendsetter, was convinced that ballet was the art of the future, and dismissed opera as passé and clumsy, a dead form. It was Diaghilev, for example, who encouraged Stravinsky to rethink his early opera *The Nightingale* (begun in Russia in 1908 with the blessing of Nikolai Rimsky-Korsakov, who considered ballet silly) as a more experimental piece for a double cast of singers (in the pit) and dancers (on stage). The Ballets Russes performed *The Nightingale* in this incarnation in early summer 1914. Stravinsky's subsequent work for the stage further developed the idea of mixing genres. *Renard* (*Baika*), completed in 1916 and first produced in Paris in 1922, bears the descriptive title "burlesque" and tells a fanciful tale about a fox, a cock, a cat, and a goat. Scored for a chamber ensemble, two solo tenors, and two solo basses, the piece "is to be played by clowns, dancers or acrobats, preferably on a trestle stage with the orchestra placed behind. If produced in a theatre, it should be played in front of the curtain. The players remain all the time on the stage. They enter together to the accompaniment of the little introductory march, and their exeunt is managed in the same way. The roles are dumb. The singers (two tenors and two basses) are in the orchestra."

Histoire du soldat (1918) is a dance-theatre piece "to be read, played and danced," with a narrator relating a Russian folk variation of the Faust legend. *Pulcinella,* whose music "after Giambattista Pergolesi" uses soprano, tenor, and bass soloists, has been called a ballet with song in one act, although Stravinsky also referred to it as an "*action dansante*." *The Wedding* (*Les Noces*; 1923) was labeled "Russian choreographic scenes with song and music" and sometimes subtitled *Village Wedding Customs*. With its four soloists and four-part chorus, *The Wedding* has strong operatic elements, but Stravinsky was notably vague in his ideas about categorizing or staging it. (At one point he described it as "a *divertissement* of the masquerade type.") When Diaghilev produced it in 1923,

only the dancers and four pianos occupied the stage; the singers were in the pit with the orchestra.

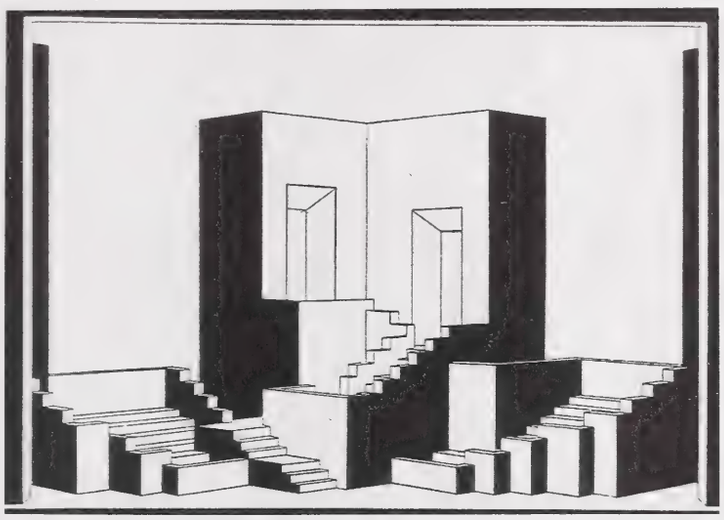
Encouraged by Diaghilev and surrounded by a group of extraordinarily gifted dancers, designers, and writers in the revolutionary artistic atmosphere of Paris in the 1920s, Stravinsky was sailing adventurously into uncharted waters, to a destination somewhere between opera, ballet, and theater, and far from the traditionalism of his first mentor Nikolai Rimsky-Korsakov. Stravinsky's genre-mixing has provided a good deal of work for those who enjoy devising categories. The composer's amanuensis Robert Craft, for example, likes to think of *Renard*, *The Wedding*, and *Pulcinella* as "ballets with voice" and *Histoire du soldat* as a "theatre piece partly danced." The failure of Diaghilev's 1922 Paris production of Stravinsky's more traditional *opera buffa*, *Mavra*, could only have deepened the composer's distrust of and dislike for the operatic medium as currently practiced. In his diary, Sergei Prokofiev, another Russian émigré composer living in Paris, reports that in autumn 1922, he and Diaghilev and Stravinsky engaged in a heated debate on the issue: "Diaghilev again launched an attack on me because I am writing operas. Stravinsky supported him, saying that I was taking the wrong path. A loud argument ensued, with terrible shouting."

As a Russian living in France, and with no prospect of returning to his homeland anytime soon, the *deracine* Stravinsky was also bothered by the problem of language. How could he write operas in Russian while living in France? It was this conundrum that led Stravinsky to the idea of using a "universal language"—like Latin—for a text, the solution he chose for his next large theatre/music composition, *Oedipus Rex*. In his autobiography, Stravinsky describes the pleasure he received from leaving Russian behind to set a text in Latin, a language he had studied in school but forgotten:

> What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! One no longer feels dominated by the phrase, the literal meaning of the words. Cast in an immut-

able mold which adequately expresses their value, they do not require any further commentary. The text thus becomes purely phonetic material for the composer. He can dissect it at will and concentrate all his attention on its primary constituent element—that is to say, on the syllable. Was not this method of treating the text that of the old masters of austere style? This, too, has for centuries been the Church's attitude towards music, and has prevented it from falling into sentimentalism, and consequently into individualism.

The Latin text that gave Stravinsky so much pleasure was a translation made into Latin by Jean Daniélou from a French original libretto by Jean Cocteau (1889-1962), freely adapted from the Greek tragedy *Oedipus Rex* by Sophocles. (What could be more cosmopolitan than a genre-crossing opera-oratorio sung in Latin, translated from French, based on a Greek play, and composed by a Russian?) Stravinsky had known the often outrageous Cocteau for years; the celebrated wit, critic, and playwright, who enjoyed appearing in public made up in rouge and lipstick, had been flitting around the bright flame of the Ballets Russes company ever since its earliest Paris seasons. In 1922, Cocteau had produced a modern translation of Sophocles' *Antigone* and a new play constructed on a classical foundation, *Orphée*, in 1925. In autumn 1925, Stravinsky approached Cocteau with the *Oedipus* project, but with the stipulation that Cocteau's libretto then be translated into Latin. Cocteau produced numerous drafts before Stravinsky was finally satisfied with his text in early 1926. The idea of a narrator, who at intervals summarizes and comments upon the action in the language of the audience (French in the original version), appears to have come from Cocteau, who had used such distancing devices in other theatrical works.



Design by Dühlberg for a 1929 Berlin staging of "Oedipus Rex"

Stravinsky and Cocteau assumed that their sophisticated Parisian audience would already be familiar with Sophocles' story of Oedipus, King of Thebes, who comes to realize that (through a series of coincidences, accidents, and bad luck) he is married to his own mother (Jocasta) and has murdered his own father (Laius). In the tragedy, Oedipus bravely seeks the truth, and knowledge proves his downfall. Although Stravinsky and Cocteau disagreed about many aspects of the preparation of the libretto, they both rejected a realistic approach to the material. They wanted something highly stylized, monumental, austere, contained within a self-conscious series of framing devices at the same time ancient and modernist: narrator, Latin text, and a flat décor inhabited by puppet-like characters manipulated by fate. In an extensive note preceding the score, Stravinsky specified that the décor should have "no depth. Everything takes place on one level." Even more important was the use of masks: "Except for Tiresias, the Shepherd and the Messenger, the characters remain in their built-up costumes and in their masks. Only their arms and heads move. They should give the impression of living statues." This was not the first time Stravinsky had explored the possibilities of puppets and theatrical artifice: the ballet *Petrushka* uses stock characters of the *commedia dell'arte* to break down the wall between illusion and reality.

By labeling *Oedipus Rex* an "opera-oratorio," Stravinsky raises genre expectations

Common sense says that a financial advisor who is busy selling you the firm's newest investment product or financial planning strategy isn't really listening to you.

The only place in **Boston** *where people* ***listen*** *better than in* **Symphony Hall.**

At Fiduciary Trust, we have been perfecting the art of listening to our clients since before Symphony Hall was built—which may be why we've been privileged to serve so many of them for so long.

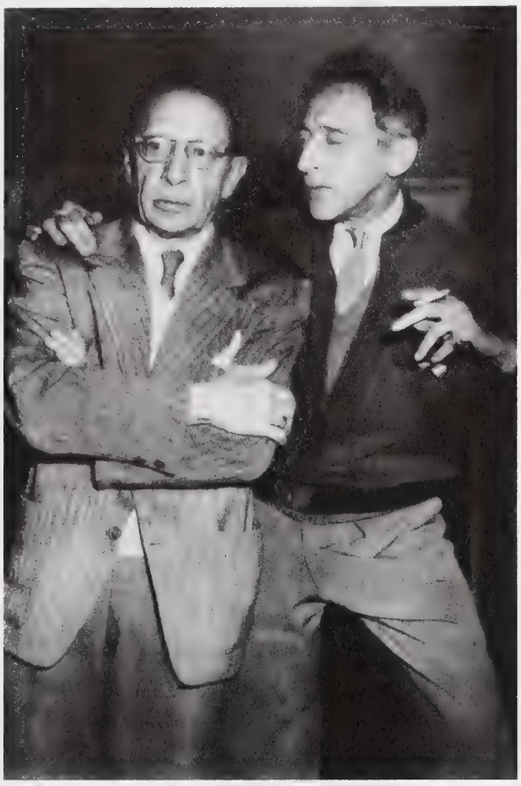
COMMON SENSE
UNCOMMON EXPERIENCE℠

Please Call Gren Anderson at 617-574-3454

FIDUCIARY TRUST

Managing Investments for Families since 1885®

that he proceeds to subvert. One of Stravinsky's alleged models was the oratorio form as practiced by Handel—but, as Stephen Walsh has pointed out, "the more one studies the supposed correspondences with Handel, the more they tend to disappear." Handel did not use Latin texts, and his choruses were mixed, not exclusively male. The influence of a composer we would not usually consider akin to Stravinsky, Giuseppe Verdi, is more important, especially pronounced in the fiercely dramatic aria sung by Jocasta (*"Nonn' erubeskite, reges"*) and in the ensuing Jocasta-Oedipus duet at the opening of Act II. The orchestration heavily favors the woodwinds and brass, yielding the hard and metallic sound found in other works of Stravinsky from this period, but the voices are accompanied with great subtlety so that the text remains clearly audible. Harmonically, the language is basically tonal, with a strong emphasis on the key of G minor, but without the expected cadential movement. Throughout, Stravinsky tends to omit the fifth in a chord, which creates a strange sensation of "hollowness," as in the final measures, where the timpani, cellos, and basses play an ostinato figure (heard also at the beginning and elsewhere) in 6/8 meter on G and B-flat, resounding like the insistent power of fate that has left Oedipus blinded and shamed.



Igor Stravinsky and Jean Cocteau

The premiere performance of *Oedipus Rex*, given in concert, did not go especially well. For the audience of balletomanes, this new work (particularly when unstaged) was too static and formal. Most of the critics found little to praise, either. That Stravinsky was at the time an inexperienced and inept conductor didn't help. Sergei Prokofiev, whose own new ballet *Le Pas d'acier* was given its premiere by the Ballets Russes one week later, and whose reactions to Stravinsky's music always combined admiration with envy, attended. "The show seemed boring, and they didn't sing very well. It was a success, but a restrained one. Afterwards Diaghilev gave a dinner at the Café de la Paix, but it was not particularly lively." As time passed, however, *Oedipus* edged its way into the repertoire of many opera houses, including the Metropolitan Opera House, where the Met premiere of *Oedipus Rex* was staged in December 1981 with designs by David Hockney and direction by John Dexter as part of a Stravinsky triple bill, along with *The Rite of Spring* and *The Nightingale*, celebrating the centennial of the composer's birth.

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor at Northeastern University, is author of *Sergei Prokofiev: A Biography* (Northeastern) and *The Last Impresario: The Life, Times and Legacy of Sol Hurok* (Viking), and editor/translator of *Selected Letters of Sergei Prokofiev* (Northeastern). His articles on Russian music and culture have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Ballet*, *Playbill*, and other publications.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MARBLEHEAD, MA **$2,950,000**

Built in 1920, this property reflects the picturesque Tudor design of steeply-pitched roofs, multi-paned windows and half-timbering. With over 6,000 square feet of living space, the residence features a kitchen/family room wing, master suite, and a 3-car garage. Set on over an acre of land on Marblehead Neck, this home offers the opportunity to enjoy ocean views. **Mary Stewart, Marblehead, MA office, (781) 631-9511, mary.stewart@NEMoves.com**

MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**

BOSTON, MA **$1,550,000**

Magnificent 2,600 square feet new construction condominium overlooking Jamaica Pond. Grand proportions, dramatic water views, dream kitchen, lavish master suite. Double fireplace, artisan-crafted woods, two decks with unsurpassed water views. Basement and garage. An urban Eden, 10 minutes to downtown. **Constance Cervone and Janet Deegan, Jamaica Plain, MA office, (617) 522-4600**

CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MA **$2,750,000**

Well-sited on its .95 acre lot and approached via a circular drive, this Shingle-style home is showcased on spectacularly landscaped grounds enhanced by stonewalls, a bluestone terrace, level, lush lawn and lovely plantings. This offering has grand entertaining space, as well as casual family gathering areas. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

MARSHFIELD, MA **$3,900,000**

Magnificent ocean views are enjoyed from this 17-acre estate, situated on a private compound setting with a gated entrance. The main 10-room residence is exquisitely detailed highlighting master craftsmanship and custom construction. A separate carriage house features two spacious bedrooms, large kitchen, full bath and a 6-car garage. **Janet Koelsch, Scituate, MA office, (781) 545-1888, janet.koelsch@NEMoves.com**

FOR INFORMATION ON THE PREVIEWS INTERNATIONAL PROGRAM OFFERED BY COLDWELL BANKER RESIDENTIAL BROKERAGE, PLEASE CALL (800) 548-5003

Previews.NewEnglandMoves.com

© 2005 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT Incorporated.

More . . .

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Quite new to the Mozart bibliography are *Mozart: His Life and Work*, by Julian Rushton, in the Master Musicians series (Oxford); the late Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is another important, relatively recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, has an entry by Cliff Eisen on the symphonies (Schirmer). Michael Steinberg's program note on the *Jupiter* Symphony can be found in his compilation volume *The Symphony–A Listener's Guide*. Donald Francis Tovey's note on the *Jupiter* is among his *Essays in Musical Analysis* (Oxford paperback). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). *A Guide to the Symphony*, edited by Robert Layton, includes a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

The Boston Symphony Orchestra recorded the *Jupiter* Symphony under Erich Leinsdorf in 1963 (RCA) and under Eugen Jochum in 1973 (Deutsche Grammophon). Christoph von Dohnányi has recorded it with the Cleveland Orchestra (London/Decca). BSO Music Director James Levine has recorded the *Jupiter* Symphony twice, with the Vienna Philharmonic (Deutsche Grammophon) and the Chicago Symphony Orchestra (RCA). Other noteworthy recordings include Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and George Szell's with the Cleveland Orchestra (Sony Classical). For a performance on period instruments, try Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre).

The Stravinsky article in the expanded (2001) New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of *Stravinsky: Oedipus Rex* in the Cambridge Music Handbooks series (Cambridge University paperback) and of an important two-volume Stravinsky biography (*Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971*), the second volume of which was published just last month (Norton). To read further on *Oedipus Rex*, see also *Stravinsky: The Rake's Progress–Oedipus Rex* in the series of English National Opera guides (Calder paperback). Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the Stravinsky article for the 1980 edition of The New Grove; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Charles M. Joseph's *Stravinsky Inside Out* challenges some of the popular myths surrounding the composer (Yale University Press, 2001). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes various essays on the composer's life and

BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director *Alan Mann, Executive Director*

Hamel Summer Series 2006 *French Feast*

Four Saturdays in August at Longy School of Music, Cambridge | 8:00 p.m.

	August 5
Massenet	Meditation from *Thaïs* (1894)
Milhaud	Suite for Clarinet, Violin and Piano, Op. 157b
Poulenc	Clarinet Sonata, Op. 184
Fauré	Piano Quartet in C minor, Op. 15
	August 12
Debussy	Children's Corner for Solo Piano (1908)
Ravel	Sonate for Violin and Cello (1922)
Chausson	Piano Quartet in A major, Op. 30
	August 19
Debussy	Syrinx for Solo Flute (1913)
Duruflé	Prélude, récitatif et variations, Op. 3
Franck	Violin Sonata in A major
Fauré	Piano Quartet in G minor, Op. 45
	August 26
Couperin	Pièces en Concert for Cello and Piano
Fauré	Violin Sonata in A major, Op. 13
Ravel	Piano Trio (1914)

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery." *-The Boston Globe*

bostonchambermusic.org 617.349.0086

works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s, which is to say not quite far enough to include *Oedipus Rex* (University of California).

Two indispensable recordings of Stravinsky's *Oedipus Rex* were led by the composer: the first, from 1952 in monaural, has Peter Pears (Oedipus), Martha Mödl (Jocasta), Heinz Rehfuss (Creon), Otto von Rohr (Tiresias), Jean Cocteau (narrating in French), and Helmut Krebs (the Shepherd) with the Cologne Radio Symphony Orchestra and Chorus; the second, from 1962 in stereo, has George Shirley (Oedipus), Shirley Verrett (Jocasta), Donald Gramm (Creon), Chester Watson (Tiresias), John Westbrook (narrating in English), Loren Driscoll (the Shepherd), and John Reardon (the Messenger) with the Washington Opera Society Chorus and Orchestra. Both were recorded originally for CBS, the later one being reissued on compact disc as part of Sony Classical's twenty-two-disc set of Stravinsky's recordings (which may or may not still be findable). A live 1951 Cologne performance led by Stravinsky—with the same cast as his first recording, but with Werner Hessenland as a German-language narrator—is slated for release on Music & Arts this month. The Boston Symphony Orchestra recorded *Oedipus Rex* under Leonard Bernstein in December 1972 a week after the performances he led here at Symphony Hall with René Kollo as Oedipus and Tatiana Troyanos as Jocasta (see page 25 for a complete listing of the participants). Seiji Ozawa and the Saito Kinen Orchestra recorded *Oedipus Rex* with Peter Schreier (Oedipus), Jessye Norman (Jocasta), and Bryn Terfel (Creon) among the soloists in September 1992 (Philips, with Georges Wilson as the French-language narrator). A video release of that summer's powerful Saito Kinen production—with stage and video direction by Julie Taymor—has appeared recently on DVD following earlier VHS and Laser Disc incarnations (Philips; Philip Langridge is the Oedipus on the video—the only cast member not retained for the CD). There have also been recordings of *Oedipus Rex* (listed here with original labels and year of issue) led by Ernest Ansermet (Decca/London, 1954; narration in French), Ferenc Fricsay (Deutsche Grammophon, 1955; narration in German), Colin Davis (Angel, 1962; English narration), Karel Ančerl (Supraphon, 1966; French narration), George Solti (Decca /London, 1976; English narration), and two conducted by Robert Craft (MusicMasters, 1991; English narration, and Naxos, 2004; English narration).

—Marc Mandel

Act One

SPEAKER

You are about to hear a Latin version of *King Oedipus*, based on the tragedy by Sophocles, but preserving only a certain monumental aspect of its various scenes. I shall recall the story for you step by step.

Though he himself is not aware of it, Oedipus is contending with those supernatural powers that watch us from a world beyond death. At the moment of his birth, a trap was set for him, and you will see that trap closing.

Now the drama: The city of Thebes is demoralized. First the degradations of the Sphinx, now the plague. The chorus implores Oedipus to save his city. Oedipus has vanquished the Sphinx, he is confident, he promises.

CHORUS

Caedit nos pestis,	The plague falls on us,
Theba peste moritur.	Thebes is dying of the plague.
E peste serva nos,serva,	From the plague deliver us, deliver us
e peste qua Theba moritur.	From the plague of which Thebes is dying.
Oedipus, adest pestis,	Oedipus, the plague is upon us,
caedit nos pestis, Oedipus,	The Plague falls on us, Oedipus,
e peste serva nos, serva, Oedipus,	From the plague deliver us, deliver us, Oedipus,
e peste libera urbem, Oedipus,	From the plague deliver the city, Oedipus,
urbem serva morientem.	Deliver the dying city.

OEDIPUS

Liberi, vos liberabo.	My children, I shall set you free.
Liberabo vos, vos a peste.	I shall set you, you, free of the plague.
Ego, clarissimus Oedipus,	I, most illustrious Oedipus,
eg'Oedipus vos diligo.	I, Oedipus, cherish you.
Eg'Oedipus vos servabo.	I, Oedipus, shall deliver you.

CHORUS

Serva nos adhuc,	Deliver us once more,
serva urbem, Oedipus,	Deliver the city, Oedipus,
serva nos!	Deliver us!
Quid faciendum, Oedipus,	What must be done, Oedipus,
ut liberemur?	That we may be set free?

OEDIPUS

Uxoris frater mittitur,	The brother of my wife was sent,
oraculum consulit,	He has consulted the oracle.
deo mittitur Creo,	Creon was sent to the god,
oraculum consulit,	He has consulted the oracle,
quid faciendum consulit.	He has asked what must be done.
Creo ne commoretur.	May Creon be quick to return!

(Creon appears.)

CHORUS

Ave, Creo! Audimus.	Hail, Creon! We listen.
Ave, Creo! Cito, cito.	Hail, Creon! Make haste, make haste.
Audituri to salutant.	We who are about to listen salute you.

SPEAKER

Here is Creon, brother-in-law to Oedipus. He has just consulted the oracle. The oracle demands that the murder of King Laius of Thebes be avenged. The murderer is hiding in the city. He must be discovered at all costs. Oedipus boasts of his skill at unraveling mysteries. He himself will discover the murderer and rid the city of him.

CREON

Respondit deus:	The god gives answer:
Laium ulcisci,	Avenge Laius,
scelus ulcisci,	Avenge the crime,
reperire peremptorem.	Discover the murderer.
Thebis peremptor latet.	Thebes conceals the murderer,
Latet peremptor regis,	Conceals the murderer of the king,
reperire opus istum,	Who must be discovered
luere Thebas,	To purge Thebes,
Thebas a labe luere,	To purge Thebes of its stain.
Caedem regis ulcisci,	Avenge the death of the king,
regis Laii perempti,	Of the murdered King Laius.
Thebis peremptor latet.	Thebes conceals the murderer.
Opus istum reperire,	He must be discovered,
quem depelli deus jubet.	He, who the god decrees must be driven away.
Peste inficit Thebas.	He infects Thebes with the plague.
Apollo dixit deus.	Apollo the god has spoken.

OEDIPUS

Non reperias vetus scelus.	You cannot right this ancient wrong.
Thebas eruam.	I will scour Thebes.
Thebas incolit scelestus.	The criminal dwells in Thebes.

CHORUS

Deus dixit, tibi dixit.	The god has spoken, he has spoken to you.

OEDIPUS

Tibi dixit.	He has spoken to you.
Mibi debet se dedere.	It is to me that he will give himself up.
Opus vos istum deferre.	He must be driven away.
Thebas eruam.	I will scour Thebes.
Thebis pellere istum.	I will drive him from Thebes.
Vetus scelus non reperias.	The ancient wrong will be avenged.

CHORUS

Thebis scelestus incolit.	The criminal dwells in Thebes.

OEDIPUS

Deus dixit, dixit, dixit...	The god has spoken, has spoken, has spoken...
Sphynga solvi, carmen solvi,	I solved the riddle of the Sphinx,
ego divinabo.	I shall once more divine.
Iterum divinabo,	I shall divine again,
clarissimus Oedipus,	I, most illustrious Oedipus,
Thebas iterum servabo,	I shall again deliver Thebes,
ego, eg'Oedipus, carmen divinabo.	I, I, Oedipus, I shall divine the riddle.

CHORUS

Solve, solve, solve!	Solve, solve, solve!

Please turn the page quietly.

OEDIPUS

Polliceor divinabo!

I promise I shall deliver it.

CHORUS

Solve, Oedipus, solve!

Solve, Oedipus, solve it!

OEDIPUS

Clarissimus Oedipus,
polliceor divinabo.

I, most illustrious Oedipus,
I promise I shall divine it.

SPEAKER

Oedipus interrogates the fountain of truth, Tiresias the seer. Tiresias avoids a direct reply. He already knows that Oedipus is the plaything of heartless gods. His silence angers Oedipus. He accuses Creon of wanting the throne and Tiresias of being his accomplice. Revolted by that injustice, Tiresias comes to a decision. The fountain speaks. This is his message: the murderer of the King himself is a king.

CHORUS

Delie, exspectamus,
Minerva filia Iovis,
Diana in trono insidens.
Et tu, Phaebe,
insignis iaculator,
succurrite nobis.
Ut praeceps ales ruit malum
et premitur funere funus

God of Delos, we are waiting,
Minerva, daughter of Jove,
Diana enthroned.
And you, Phoebus,
Splendid archer,
Come to our aid.
For the winded evil rushes swiftly,
Death follows hard upon death,

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

THE BOSTON CONSERVATORY

COME SEE

Faculty Recital Series: Music for Piano Quartet
MAY 7

Lynn Chang, violin; Ed Gazouleas, viola; Rhonda Rider, cello; and Karl Paulnack, piano. Program to include piano quartets of Fauré and Bolcom.

MORE THAN
MUSIC
DANCE
THEATER

8 the fenway, boston | box office: (617) 912-9222 | event line: (617) 912-9240 | www.bostonconservatory.edu

et corporibus corpora inhumata.
Expelle, expelle, everte in mare
atrocem istum Martem
qui nos urit inermis
dementer ululans.
Et tu, Bacce, cum taeda advola,

advola nobis urens infamem
inter deos deum.

And the dead lie unburied in heaps.
Drive out, drive out, cast into the sea
Dreadful Mars,
Who destroys us as we sit helpless,
Howling in madness.
And you, Bacchus, come swiftly with your torch,
Come swiftly to burn up this god
Hated among the gods.

(Tiresias appears.)

Salve, Tiresia,
homo clare, vates!
Dic nobis quod monet deus,
dic cito, sacrorum docte, dic, dic!

Hail, Tiresias,
Famed man, seer!
Tell us what the god decrees,
Tell us quickly, most learned one in holy things, tell us, tell us!

TIRESIAS

Dicere non possum,
dicere non licet,
dicere nefastum,
Oedipus, non possum.
Dicere ne cogas,
cave ne dicam.
Clarissime Oedipus, tacere fas.

I cannot speak,
I may not speak,
It is an abomination to speak,
Oedipus, I cannot.
Do not force me to speak,
Beware lest I speak.
Most illustrious Oedipus, allow me to be silent.

OEDIPUS

Taciturnitas t'accusat:
tu peremptor.

Your silence accuses you:
You are the murderer.

TIRESIAS

Miserande, dico,
quod me accusas, dico.
Dicam quod dixit deus;
nullum dictum celabo;
inter vos peremptor est,
apud vos peremptor est,
cum vobis, vobiscum est.
Regis est rex peremptor.
Rex cecidit Laium,
rex cecidit regem,
deus regem accusat:
peremptor rex!
Opus Thebis pelli,
Thebis pelli regem.
Rex scelestus urbem foedat,
Rex peremptor regis est.

Wretched man, I speak.
Since you accuse me, I speak.
I shall speak what the god has said,
I shall keep back nothing;
The murderer is among you,
The murderer is in your midst,
He is with you.
The murderer of the King is a king.
A king slew Laius,
A king slew the King.
The god accuses a king:
A king is the murderer!
He must be driven from Thebes,
The king must be driven from Thebes,
A criminal king pollutes the city,
A king is the murderer of the King.

OEDIPUS

Invidia fortunam odit,
creavistis me regem.
Servavi vos carminibus
et creavistis me regem.
Solvendum carmen, cui erat?

Envy hates good fortune.
You made me king.
I delivered you from the riddle,
And you made me king.
Who should have solved the riddle?

Please turn the page quietly.

Tibi, tibi, homo!	You, you, man!
Tibi, tibi, homo clare, vates;	You, you, famous man, seer!
a me solutum est	But it was I who solved it,
et creavistis me regem.	And you made me king.
Invidia fortunam odit.	Envy hates good fortune.
Nunc vult quidam munus meum,	Now there is one who wants my office,
Creo vult munus regis.	Creon wants the office of king.
Stipendarius es, Tiresia!	You are in his pay, Tiresias!
Hoc facinus ego solvo!	I shall uncover this plot!
Creo vult rex fieri.	Creon wants to be king.
Quis liberavit vos carminibus?	Who set you free from the riddle?
Amici, amici! Eg'Oedipus clarus, ego.	Friends, friends! It was I, great Oedipus, I.
Invidia fortunam odit.	Envy hates good fortune.
Volunt regem perire,	They want to destroy the king,
vestrum regem perire,	To destroy your king,
clarum Oedipodem, vestrum regem.	Great Oedipus, your king.

(Jocasta appears.)

CHORUS

Gloria, gloria, gloria!	Glory, glory, glory!
Laudibus regina Jocasta	Praises to Queen Jocasta
in pestilentibus Thebis.	In plague-stricken Thebes.
Gloria, gloria, gloria!	Glory, glory, glory!
In pestilentibus Thebis	In plague-stricken Thebes
laudibus regina nostra.	Praises to our queen.
Gloria, gloria, gloria!	Glory, glory, glory!
Laudibus Oedipodis uxor.	Praise to the wife of Oedipus.
Gloria, gloria, gloria!	Glory, glory, glory!

Act Two

CHORUS

Gloria, gloria, gloria!	Glory, glory, glory!
Laudibus regina Jocasta	Praises to Queen Jocasta
in pestilentibus Thebis.	In plague-stricken Thebes.
Gloria, gloria, gloria!	Glory, glory, glory!
In pestilentibus Thebis	In plague-stricken Thebes
laudibus regina nostra.	Praises to our queen.
Gloria, gloria, gloria!	Glory, glory, glory!
Laudibus Oedipodis uxor.	Praise to the wife of Oedipus.
Gloria, gloria, gloria!	Glory, glory, glory!

SPEAKER

The quarrel of the princes draws Jocasta. You will hear her calm them and also shame them for shouting in a city of sickness. She does not believe in oracles. She proves that oracles lie. For example: The oracle had foretold that Laius would die at the hands of a son of hers, when in fact he was murdered by bandits at the crossroads where three ways between Daulis and Delphi meet. *Trivium!* Crossroads! Mark well that word! *Trivium!* The word stuns Oedipus. He remembers how, returning from Corinth before his encounter with the Sphinx, he had killed an old man at the crossing of three roads. If that was Laius, what now? for he cannot return to Corinth, the city where he had grown up as the son of King Polybus, since the oracle had told him—threatened him—that he would kill his father and marry his own mother. He is afraid.

JOCASTA

Nonn'erubescite, reges,
clamare, ululare in aegra urbe
domesticis altercationibus,
reges, nonn'erubescite?
Nonn'erubescite in aegra urbe clamare,

clamare vestros domesticos clamores
in aegra urbe?
Nonn'erubescite altercationibus, reges?

Coram omnibus clamare,
coram omnibus domesticos clamores,
clamar'in aegra urbe,
reges, nonn'erubescite?
Ne probentur oracula.
Ne probentur oracula
quae semper mentiuntur.
Oracula, oracula,
mentita sunt oracula.
Cui rex interficiendus est?
Nato meo.
Age rex peremptus est.
Laius in trivio mortuus.
Ne probentur oracula
quae semper mentiuntur.

Are you not ashamed, princes,
To shout and howl in a stricken city,
In private strife?
Princes, are you not ashamed?
Are you not ashamed to shout in a
stricken city,
To shout out your private quarrels
In a stricken city?
Are you not ashamed of your quarrels,
princes?
To shout before everyone,
Before everyone your private quarrels,
To shout in a stricken city,
Princes are you not ashamed?
Oracles are not to be trusted.
Oracles are not to be trusted,
For they always lie.
Oracles, oracles,
They are liars, those oracles.
By whom was the king to be slain?
By a son of mine.
But the king was murdered.
Laius died at the crossroads.
Oracles are not to be trusted,
For they always lie.

JOCASTA

Laius in trivio mortuus.
Ne probentur oracula
quae semper mentiuntur.
Cave oracula.

Laius died at the crossroads.
Oracles are not to be trusted,
For they always lie.
Beware of oracles.

CHORUS

Trivium, trivium, trivium...

The crossroads, the crossroads, the
crossroads...

OEDIPUS

Pavesco subito, Jocasta,
pavesco maxime, pavesco.
Jocasta, Jocasta, audi:
locuta es de trivio?
Ego senem cecidi,
cum Corintho excederem,
cecidi in trivio,
cecidi, Jocasta, senem.

Suddenly I am afraid, Jocasta,
I am afraid with a great fear, I am afraid.
Jocasta, Jocasta, listen:
Did you speak of the crossroads?
I killed an old man
As I was coming from Corinth,
Killed him at the crossroads,
Killed, Jocasta, an old man.

JOCASTA

Oracula mentiuntur,
semper oracula mentiuntur,
Oedipus, cave oracula,
quae mentiuntur.
Oedipus, cave.

Oracles lie,
Oracles always lie.
Oedipus, beware of oracles,
For they lie.
Oedipus, beware.

Please turn the page quietly

JOCASTA

Oracula mentiuntur,	Oracles lie,
semper oracula mentiuntur.	Oracles always lie.
Oedipus, cave oracula.	Oedipus, beware of oracles.
Domum cito redeamus.	Let us return home at once.
Cave oracula,	Beware of oracles,
quae semper mentiuntur.	For they always lie.
None est consulendum.	None must be consulted.

OEDIPUS

Pavesco maxime, pavesco,	I am afraid with a great fear, I am afraid,
pavesco subito, Jocasta,	Suddenly I am afraid, Jocasta,
pavor magnus, Jocasta,	A great fear, Jocasta,
in me inest.	Invades me.
Subito pavesco, uxor Jocasta.	Suddenly I am afraid, Jocasta, my wife,
Pavesco, Jocasta.	I am afraid, Jocasta.
Nam in trivio cecidi senem;	For I killed an old man at the crossroads.
pavor magnus, Jocasta, in me inest,	A great fear, Jocasta, invades me,
in me inest subito.	Invades me suddenly.
Volo consulere,	I want to consult
consulendum est, Jocasta,	Those who must be consulted, Jocasta,
volo videre pastorem.	I want to see the shepherd.
Sceleris superest spectator.	He still lives, the witness of the crime.
Jocasta, consulendum,	Jocasta, I want to consult
Volo consulere.	Him who must be consulted.

OEDIPUS

Sciam!	I must know!

SPEAKER

The gods' trap begins its work. The witness of the murder steps from the shadows. Then a messenger brings the news that King Polybus is dead and reveals to Oedipus that he was a foundling and only the adopted son of Polybus: Jocasta understands. In vain she attempts to draw Oedipus away. She herself makes her escape. Oedipus believes her to be ashamed at being the wife of an upstart. That Oedipus, so proud of unriddling everything! He is in the trap and he is the only one not to know it. Then the truth strikes him. He falls. He falls from high.

(The Shepherd and the Messenger appear.)

CHORUS

Ades omniscius pastor	The shepherd who knows all is here,
et nuntius horribilis.	And the messenger of dread news.

MESSENGER

Mortuus est Polybus.	Polybus is dead.
Senex mortuus Polybus,	The aged Polybus is dead.
Polybus non genitor Oedipodis;	Polybus was not father to Oedipus;
a me ceperat Polybus,	It was from me that Polybus got him,
eg'attuleram regi.	It was I who took him to the king.

CHORUS

Mortuus est Polybus.	Polybus is dead.
Mortuus senex Polybus.	Dead is the aged Polybus.

MESSENGER

Falsus pater per me!	A feigned father, through my doing!

CHORUS

Verus non fuerat pater Oedipodis.
Falsus pater per te!

He was not the true father of Oedipus,
A feigned father, through your doing!

MESSENGER

Repperam in monte
puerum Oedipoda,
derelictum in monte
parvulum Oedipoda
foratum pedes,
vulneratum pedes,
parvulum Oedipoda.
Repperam in monte,
attuleram pastori
puerum Oedipoda.

I found on the mountain
The boy Oedipus,
Abandoned on the mountain,
The infant Oedipus,
His feet pierced,
His feet wounded,
The infant Oedipus.
I found him on the mountain,
I took to the shepherd
The boy Oedipus.

CHORUS

Resciturus sum monstrum,
monstrum resciscam.
Deo claro Oedipus natus est,
deo et nympha montium
in quibus repertus est.

I am about to hear a marvel,
I shall hear a marvel.
Oedipus was born of a great god,
Of a god and a nymph of the mountain
On which he was found.

SHEPHERD

Opportebat tacere, nunquam loqui.

Sane repperit parvulum Oedipoda,

a patre, a matre
in monte derelictum
pedes laqueis foratum.
Utinam ne diceres;
hoc semper, semper celandum

inventum esse in monte
derelictum parvulum,
parvum Oedipoda,
in monte derelictum.
Opportebat tacere, nunquam loqui.

It would have been better to keep silent, not to speak.
It is true that he found the infant Oedipus,
By his father, by his mother
Abandoned on the mountain,
His feet pierced with thongs.
Would that you had not spoken,
That this had been ever, ever kept concealed,
How he was found on the mountain,
The abandoned infant,
The infant Oedipus,
Abandoned on the mountain.
It would have been better to keep silent, not to speak.

OEDIPUS

Nonne monstrum resciturі
quis Oedipus, genus Oedipoda sciam.

Pudet Jocastam, fugit.
Pudet Oedipi exulis,
pudet Oedipodis generis.
Sciam Oedipodis genus,
genus meum sciam.
Nonne monstrum resciturі,
genus Oedipodis sciam,
genus exulis mei.
Ego exul exsulto.

Will you not reveal the marvel
Of who Oedipus is? I must know the origins of Oedipus.
Jocasta is ashamed, she flees.
She is ashamed of Oedipus the exile,
She is ashamed of Oedipus' origins.
I must know the origins of Oedipus,
I must know my origins.
Will you not reveal the marvel?
I must know the origins of Oedipus,
The origin of my exile.
I, an exile, exult.

Please turn the page quietly.

SHEPHERD and MESSENGER

In monte repertus est,	On the mountain he was found,
a matre derelictus;	Abandoned by his mother;
a matre derelictum	Abandoned by his mother
in montibus reperimus.	We found him on the mountain.

SHEPHERD and MESSENGER

Laio Jocastaque natus!	Born of Laius and Jocasta!

CHORUS

Natus Laio et Jocasta!	He was born of Laius and Jocasta!

SHEPHERD and MESSENGER

Peremptor Laii parentis!	Murderer of Laius, his parent!

SHEPHERD, MESSENGER, and CHORUS

Coniux Jocastae parentis!	Husband of Jocasta, his parent!

SHEPHERD and MESSENGER

Utinam ne diceres,	Would that you had not spoken,
opportebat tacere,	It would have been better to keep silent,
nunquam dicere istud:	Not to say these words:

SHEPHERD, MESSENGER, and CHORUS

a Jocasta derelictum	Abandoned by Jocasta,
in monte repertus est.	On the mountain he was found.

(Shepherd and Messenger exeunt)

OEDIPUS

Natus sum quo nefastum est,	I was born where to be born is sin,
concubui cui nefastum est,	I lay where to lay is sin,
cecidi quem nefastum est.	I killed whom to kill is sin.
Lux facta est!	All is made light!

SPEAKER

And now you will hear the famous monologue in which the messenger recounts how queen Jocasta died. He can scarcely open his mouth. The chorus takes over his role and helps him tell the story of how Jocasta hanged herself and how Oedipus put out his own eyes with her golden pin.

Then the epilogue: The King is caught. He would show himself to all—to show the unclean monster, the incestuous beast, the parricide, the fool. They drive him off. Very, very gently, they drive him off. Farewell, farewell, poor Oedipus! Farewell, Oedipus. We loved you.

MESSENGER

Divum Jocastae caput mortuum!	Jocasta the Queen is dead!

CHORUS

Mulier in vestibulo	The woman in the entrance way
comas lacerare.	Is tearing her hair.
Claustris occludere fores,	She is making fast the doors,
occludere, exclamare.	Making them fast, crying out.
Et Oedipus irrumpere,	And Oedipus breaks in,
irrumpere et pulsare,	Breaks in and beats on the doors,
et Oedipus pulsare, ululare.	And Oedipus beats on the doors and howls.

MESSENGER

Divum Jocastae caput mortuum!	Jocasta the Queen is dead!

CHORUS

Et ubi evellit claustra,	And when they broke open the doors
suspensam mulierem	Everyone saw

omnes conspexerunt.	The woman hanged.
Et Oedipus praeceps ruens	And Oedipus, rushing headlong,
illam exsolvebat,	Loosened the cord
illam collocabat;	And laid her down;
illam exsolvere,	Loosened her,
illam collocare.	Laid her down.
Et aurea fibula	And with a golden pin,
et avulsa fibula	A pin plucked from her,
oculos effodire;	He gouged out his eyes.
ater sanguis rigare.	The black blood flowed.
	MESSENGER
Divum Jocastae caput mortuum!	Jocasta the Queen is dead!
	CHORUS
Sanguis ater rigabat;	The black blood flowed;
ater sanguis prosiliebat;	The black blood gushed forth;
et Oedipus exclamare	And Oedipus cried aloud
et ses detestare.	And cursed himself.
Omnibus se ostendere.	He shows himself to all.
Aspicite fores pandere,	See through the open doors,
spcctaculum aspicite,	See the sight,
spectaculum omnium atrocissimum.	Of all sights the most horrible.
	MESSENGER
Divum Jocastae caput mortuum!	Jocasta the Queen is dead!
	CHORUS
Ecce! Regem Oedipoda,	Behold! Oedipus the King,
foedissimum monstrum monstrat,	Shows himself to all as a most foul monster,
foedissimum beluam.	A most foul beast.
Ellum, regem Oedipoda!	Lo, Oedipus the King!
Ellum, regem occecatum!	Lo, the eyeless King!
Rex occecatus, rex parricida,	The eyeless King, the parricide King,
miser Oedipus,	Poor Oedipus,
miser rex Oedipus carminum coniector.	Poor Oedipus, solver of riddles.
Adest! Ellum! Regem Oedipoda!	He is here! Behold him! King Oedipus!
Vale, Oedipus,	Farewell, Oedipus,
te amabam, to miseror.	I loved you, I pity you.
Miser Oedipus,	Wretched Oedipus,
oculos tuos deploro.	I lament your eyes.
Vale, vale Oedipus,	Farewell, farewell, Oedipus,
miser Oedipus noster,	Our poor Oedipus,
te amabam, Oedipus.	I loved you, Oedipus.
Tibi valedico, Oedipus,	I bid you farewell, Oedipus,
tibi valedico.	I bid you farewell.

—*Jean Daniélou, S.J.*

©Copyright 1927 by Edition Russe de Musique; renewed 1952
©Copyright and Renewal assigned to Boosey & Hawkes, Inc.
Revised version ©1949, 1950 by Boosey & Hawkes, Inc.; Renewed 1976, 1978
English translation ©1949, 1956. (1981), (1982) by Boosey and Hawkes, Inc.
Reprinted by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Certainly we know
how to help you balance
capital growth
with income generation.

We also know
Friday is your
grandson's birthday.

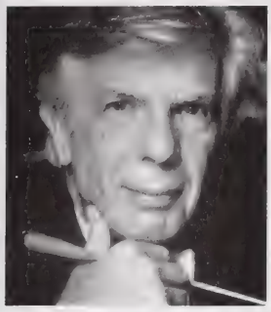
Hemenway & Barnes is well into its second century as close, trusted advisors to generations of families. We remain, by commitment, a small, caring community of professionals offering both legal and fiduciary services with the expertise and courage to not merely present alternatives but to truly advise.

Hemenway & Barnes
Counselors at Law • Private Fiduciaries

A Wealth of Experience Seeing Families and Businesses Thrive

60 State Street, Boston, Massachusetts 02109 • 617-227-7940 • www.hembar.com

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, he has held opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. In the current season, Mr. Dohnányi returns to his hometown of Hamburg to become chief conductor of the NDR Sinfonieorchester, leading subscription concerts in Hamburg, Bremen, and Lübeck and a tour throughout Germany, Italy, and Switzerland. He continues with London's Philharmonia Orchestra as its principal conductor, having been the Philharmonia's principal guest conductor since 1994. He leads that orchestra in subscription concerts at the Royal Festival Hall and on tour throughout England; last season they toured Europe and the United States. He and the Philharmonia have also developed a successful collaboration with the Théâtre du Châtelet in Paris, where they performed Strauss's *Die Frau ohne Schatten,* Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, Humperdinck's *Hänsel und Gretel*, and Strauss's *Die schweigsame Frau* and *Arabella,* among other works. Also last season Mr. Dohnányi returned to the Chicago Symphony at Ravinia and the Boston Symphony at Tanglewood, led performances of *Fidelio* at Lyric Opera of Chicago, and conducted subscription concerts with the Boston Symphony. In recent seasons he has led the Los Angeles Philharmonic in Disney Hall, the Chicago Symphony at Orchestra Hall and Ravinia, and performances with the Philharmonia of London in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. In 2002 Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra, a post he assumed in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded more than a hundred works. In 2002-03 he was named that orchestra's music director laureate. Christoph von Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premeires of Henze's *Die Bassariden* and Cerha's *Baal*. He also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle,* and new productions of Verdi's *Un ballo in*

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Featuring suits, sports jackets, and made-to-measure fabrics from Oxford Clothes, the world's finest

Zareh INC.

ONE LIBERTY SQUARE • BOSTON • 02109 • 617-350-6070

Best Custom Shirts – *Boston Magazine*, 1998
Best Classic American Suits– *Boston Magazine*, 1999
Best Men's Suits–*Improper Bostonian*, 2000
Best Power Ties–*Improper Bostonian*, 2001
Serving The Financial District Since 1933

Experience Trinity

L I S T E N

Fridays at Trinity

Free recitals by guest organists. Series runs through June 9 and returns in September.

Fridays through June 9, 12:15–12:45 pm

W O R S H I P

All Are Welcome

Sundays, 7:45 am, 9 am, 11:15 am & 6 pm
Tuesdays & Thursdays, 6:00 pm
Wednesdays, 12:10 pm

B R O W S E

The Shop at Trinity

Gifts and books for the spirit. Named "Best of the New 2006" by Boston Globe Magazine.

Open Daily, 9:00 am–6:00 pm

T O U R

Guided & Self-Guided Tours

View the newly restored John La Farge murals. Call ahead for guided tour times.

Monday–Saturday, 9:00 am–6:00 pm
Sunday, 1:00 pm–6:00 pm

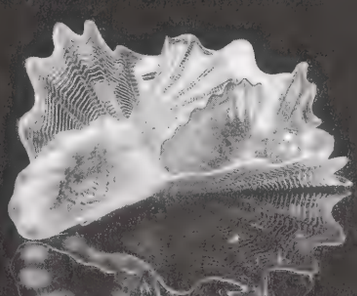
Trinity Church · Copley Square · 206 Clarendon St.
617-536-0944 · www.trinitychurchboston.org

maschera and Berg's *Wozzeck*. Mr. Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With the latter he has recorded a variety of symphonic works and a number of operas, including *Fidelio*, *Wozzeck*, *Lulu*, *Erwartung*, *Salome*, and *The Flying Dutchman*. With the Cleveland Orchestra, his large and varied discography includes recordings of *Die Walküre* and *Das Rheingold*, the complete symphonies of Beethoven, Brahms, and Schumann, symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky, and works by Bartók, Berlioz, Ives, Varèse, and Webern. Christoph von Dohnányi made his BSO subscription series debut in February 1989. Prior to his two programs this month, his most recent appearances with the orchestra were at Tanglewood in August 2004 (joining the BSO for Tanglewood on Parade and a program of Schumann and Brahms) and for two programs in April 2005 (leading music of Birtwistle, Lutosławski, Mahler, Ravel, and Schumann).

Stuart Skelton (Oedipus)

Tenor Stuart Skelton has emerged as one of the finest heroic tenors of his generation with performances on leading concert and operatic stages extending from his native Australia to Asia, Europe, and North America. Mr. Skelton's repertoire encompasses such roles as Wagner's Parsifal, Lohengrin, Erik, and Siegmund, the Kaiser in Strauss's *Die Frau ohne Schatten*, Beethoven's Florestan, Dvořák's Dimitrij, Britten's Peter Grimes, and Stravinsky's Oedipus, which he sang earlier this season with Michael Tilson Thomas and the San Francisco Symphony and with which he makes his Boston Symphony Orchestra debut this week. During the current season Mr. Skelton makes his debut with the Opéra National de Paris as the Prince in Dvořák's *Rusalka* under Jirí Belohlávek, returns to Oper Frankfurt as Parsifal, and joins David Robertson and the Saint Louis Symphony Orchestra for Mahler's *Das Lied von der Erde* both in Saint Louis and at Carnegie Hall. During 2004-05 he made his Teatro Giuseppe Verdi, Trieste, debut in the title role of *Lohengrin* and brought his acclaimed portrayal of Erik in *Der fliegende Holländer* to the Vienna Staatsoper and to the Deutsche Oper Berlin. He was Siegmund in *Die Walküre* in a new production led by Asher Fisch at the State Opera of South Australia and returned to Oper Frankfurt as the Kaiser in *Die Frau ohne Schatten* and to add Laca in *Jenůfa* to his already comprehensive repertoire. His summer schedule brought him to Edinburgh with David Robertson and to the BBC Proms with Richard Hickox. Highlights of past opera seasons have included *Parsifal* with Oper Frankfurt and the Nord Deutsche Rundfunk Orchester, *Fidelio* at the Staatstheater Stuttgart and the Teatro Carlo Felica in Genoa, *Rusalka* and *Oedipus Rex* at Opera North, Don

NORTH ANDOVER'S PREMIER
*Life*Care™ RETIREMENT COMMUNITY
• Spacious 1 & 2 bedroom apartments
• Over 60 beautiful, wooded acres
• Full range of health care services available
• Developed and managed by industry leader, Life Care Services LLC
EDGEWOOD
575 Osgood Street • North Andover, MA
(978) 725-3300
FREEDOM, CONTROL, STABILITY, HEALTH CARE
36111

DALE CHIHULY
INSTALLATIONS AND SCULPTURE

HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE
ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com

José in *Carmen* at the Vienna Volksoper and Opera Australia, *Die Frau ohne Schatten* and the title role of *Peter Grimes* at Oper Frankfurt, King Arthur in Albéniz's *Merlin* for the Teatro Real Madrid (available commercially on DVD), the title role of *Lohengrin* at the Teatro Comunale di Bologna with Daniele Gatti, and both *Lohengrin* and *Der fliegende Holländer* at the Deutsche Staatsoper Unter den Linden Berlin under Daniel Barenboim. Concert performances have included Mahler's *Das Lied von der Erde* with Daniel Harding and the Frankfurt Radio Symphony, Elgar's *The Dream of Gerontius* with the Bern Symphony, Dvořák's Requiem with Mariss Jansons and the Bayerische Rundfunk Symphonieorchester, Weber's *Euryanthe* with the BBC Scottish Symphony Orchestra and David Robertson, Stravinsky's *Pulcinella* with the Sydney Symphony; Mahler's Symphony No. 8 with the Orchestre Philharmonique du Strasbourg and at the Baden-Baden Festspielhaus under Michael Gielen, Beethoven's Symphony No. 9 with the Tokyo National Orchestra under Kazushi Ono and with the Sydney Symphony Orchestra under Edo de Waart; and Rachmaninoff's *The Bells* with the BBC Scottish Symphony Orchestra.

Anna Larsson (Jocasta)

During the current season, Swedish alto Anna Larsson—who made her BSO debut in Beethoven's *Missa Solemnis* under Seiji Ozawa in September 2000—has sung Erda in *Das Rheingold* at the Royal Opera in Stockholm and Gaea in concert performances of Strauss's *Daphne* as well as Brahms's Alto Rhapsody on tour in the United States with the WDR Sinfonieorchester and Semyon Bychkov. Her 2004-05 season included Erda with both the Orchestra of the Age of Enlightenment under Sir Simon Rattle and the Gothenburg Symphony under Kent Nagano, Mahler's Symphony No. 2 with the Berlin Philharmonic and Bernard Haitink, concerts with the Wiener Hofmusikkapelle and Riccardo Muti, *Messiah* at Vienna's Musikverein with the Concentus Musicus and Nicolaus Harnoncourt, Bach's B minor Mass with the Gewandhaus Orchestra and Herbert Blomstedt, and Gaea with the WDR Sinfonieorchester and Bychkov in the Canary Islands. During 2003-04 she performed Mahler's Symphony No. 2 at the Lucerne Festival under Claudio Abbado and with the Orchestra of Santa Cecilia under Marc Wigglesworth, Bernstein's *Jeremiah* Symphony with the Philadelphia Orchestra and Christoph Eschenbach, a concert tour with the Gustav Mahler Jugendorchester and Abbado, the *Missa Solemnis* with the London Philharmonic and Kurt Masur, and *Das Lied von der Erde* with the RSO Frankfurt under Daniel Harding, the Orchestra of Santa Cecilia under Myung-Whun Chung, and the Swedish Radio Symphony Orchestra under Wigglesworth. Her appearances under Claudio Abbado have also included Mahler's Symphony No. 3 with the Berlin Philharmonic in Carnegie Hall and on tour in Europe and Japan. Other engagements have included *The Dream of Gerontius* with Daniel Barenboim and the Chicago Symphony, Verdi's Requiem with Lorin Maazel and the Munich Philharmonic, concert performances as Erda in *Das Rheingold* with Christoph von Dohnányi and the Cleveland Orchestra and with the Royal Stockholm Philharmonic under Alan Gilbert, and performances of Brahms's Alto Rhapsody with the Vienna Philharmonic in Tokyo under Ozawa, the Berlin Philharmonic under Abbado, and the Los Angeles Philharmonic under Mehta. On the operatic stage she has been Erda in *Das Rheingold* and *Siegfried* with the Bayerische Staatsoper, the same role and the first Norn in *Götterdämmerung* at Staatsoper Berlin, Waltraute in *Götterdämmerung* at Finnish National Opera, Orfeo in *Orfeo ed Euridice* at the Royal Opera Copenhagen, Ottone in *L'incoronazione di Poppea* in Aix-en-Provence, and Andronico in *Tamerlano* at the Drottningholm Court Theatre in Stockholm. Future engagements include Erda at the Aix-en-Provence Festival and the Salzburg Easter Festival with Sir Simon Rattle, Erda at the Wiener Staatsoper with Franz Welser-Möst, Geneviève in *Pelléas et Mélisande* at the Salzburg Easter Festival, and Dalila in *Samson et Dalila* in Stockholm. Ms. Larsson has recorded Brahms's Alto Rhapsody, Mahler's Second, Third, and Eighth symphonies and *Des Knaben Wunderhorn*, Beethoven's *Missa Solemnis*, and Strauss's *Daphne*.

The Boston Symphony Orchestra. Experience an inspired collaboration.

For 125 years, the Boston Symphony Orchestra has been a forum for musical brilliance, where diverse talents come together to create the extraordinary.

At UBS, we understand the passion for greatness and the art of collaboration. It is how we work, partnering closely with our clients to help them pursue their goals. Together, the extraordinary is possible.

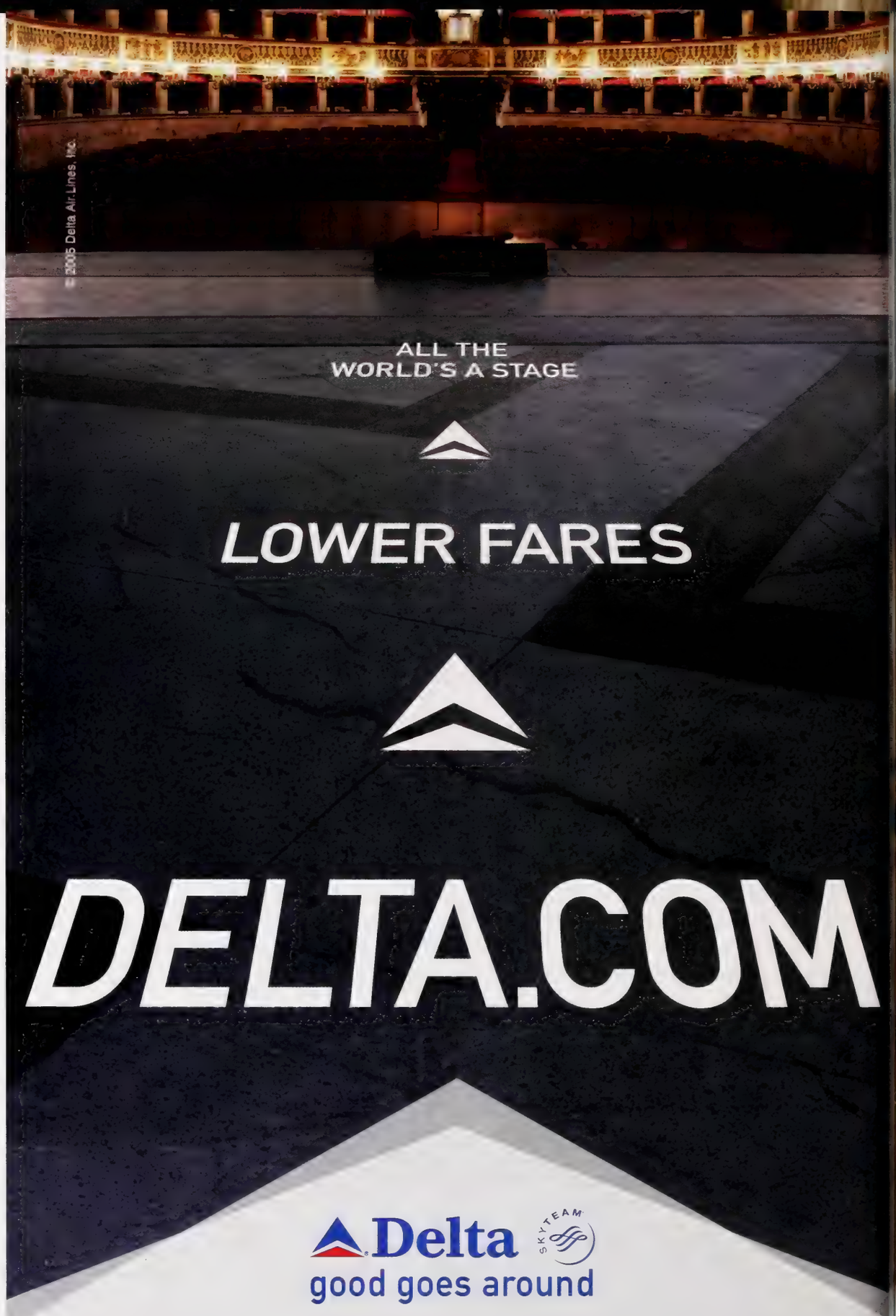
UBS is the proud season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

You & Us

UBS

©UBS 2005. All rights reserved. Photo by Michael Lutch.



Delta is the Official Airline of the Boston Symphony Orchestra.
delta.com

EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition. Learn more at **www.EMC.com.**

EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
© Copyright 2005 EMC Corporation. All rights reserved.

MAHLER'S NO. 4 OR MOZART'S NO. 40?
AT THE FAIRMONT COPLEY PLAZA,
WE APPRECIATE ALL OUR GUESTS' PREFERENCES.

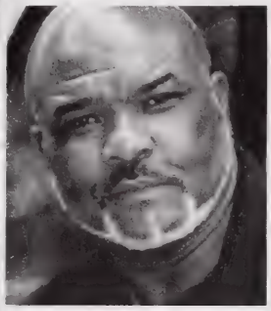
In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

Fairmont
HOTELS & RESORTS

Call your travel professional or 1 800 441 1414
www.fairmont.com

The Fairmont Copley Plaza, Boston • The Fairmont Washington D.C.
The Fairmont Olympic Hotel, Seattle • The Fairmont Chicago
Plus 41 other destinations in Canada, United States, Mexico, Barbados, Bermuda, United Arab Emirates, United Kingdom and Monaco.

Sir Willard White (Creon)



Born in Kingston, Jamaica, bass-baritone Willard White trained at the Jamaican School of Music and the Juilliard School. Since making his debut with New York City Opera, he has sung in the opera houses of San Francisco, London (both the Royal Opera, Covent Garden, and English National Opera), Munich, Amsterdam, Berlin, Geneva, Hamburg, Madrid, Paris, Los Angeles, and Brussels, as well as with the Metropolitan Opera and at the Glyndebourne, Aix-en-Provence, and Salzburg festivals. His appearances have included Golaud in *Pelléas and Mélisande* in Amsterdam and San Francisco, where he also sang the title role in Messiaen's *St. François d'Assise,* Mephistopheles in *Faust* at the Bastille, the Peter Sellars productions of *The Rake's Progress* (Nick Shadow) and *Oedipus Rex* at the Châtelet in Paris, Mephistopheles in *La Damnation de Faust* and the title role in *The Flying Dutchman* for English National Opera, Nekrotzar in *Le Grand Macabre* at the Salzburg Festival and at the Châtelet, the title role in *Boris Godunov* for Welsh National Opera, the world premiere of John Adams's *El Niño* at the Châtelet, and further performances of *El Niño* with the San Francisco Symphony, the Deutsches Symphonie Orchester in Berlin, and in Los Angeles, New York, and London. Opera engagements last season included Wotan in *Das Rheingold* conducted by Sir Simon Rattle at the BBC Proms and in Baden-Baden; Fotis in *The Greek Passion* for the Royal Opera, Covent Garden, and in Brno; Nekrotzar for San Francisco Opera; Mephistopheles with the Atlanta Symphony and New York Philharmonic; *On the Town* for English National Opera; and Tchélio in *The Love for Three Oranges* for Netherlands Opera. Willard White also sings regularly with the world's major orchestras, including the London Symphony, London Philharmonic, BBC Symphony, Hallé, Royal Philharmonic, Concertgebouw, La Scala, Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, and Cleveland Orchestra; he has appeared many times at the BBC Proms. "An Evening with Willard White—A Tribute to Paul Robeson," performed with a small group of musicians and narrator, continues to be a huge success at festivals, has been shown on BBC television, and has now been issued on CD. His latest CD, "My Way," (Sony), was released in July 2005. Engagements in 2005-06 include *A Child of Our Time* at the BBC Proms, his debut as Marke in *Tristan und Isolde* at the Bastille Opera, Paris, Mephistopheles with the Rotterdam Philharmonic under Valery Gergiev and in Tokyo with Charles Dutoit, Wotan in *Das Rheingold* at the Aix-en-Provence Festival with Sir Simon Rattle, and *Bluebeard's Castle* with the Orchestre d'Île de France, as well as many concerts and recitals. Awarded the CBE in 1995, Willard White was knighted in the Queen's Birthday Honours in 2004. He has appeared with the Boston Symphony Orchestra on two previous occasions: in February 1985 making his BSO debut in Handel's *Acis and Galatea*, and in Beethoven's *Missa Solemnis* under Seiji Ozawa in October 2000.

Franz-Josef Selig (Tiresias)

Making his Boston Symphony Orchestra debut this week, German bass Franz-Josef Selig studied singing with Claudio Nicolai at the Hochschule für Musik Cologne, after earning his diploma there in sacred music. As a student he performed at the Aalto Theatre Essen, where he was awarded the Aalto Stage Award for Young Artists in 1992 and remained a permanent member until 1995. Guest engagements led him to such renowned companies as the Vienna State Opera, the Royal Opera House–Covent Garden, La Scala, Opéra de la Bastille and Théâtre du Châtelet in Paris, Metropolitan Opera, Théâtre de la Monnaie in Brussels, Deutsche Oper Berlin, and the Bavarian State Opera in such roles as Sarastro, Komtur, Rocco, Osmin, King Marke, Daland, Arkel, and Gurnemanz. Highlights of the current season include *Rheingold* (Fasolt) at the Théâtre du Châtelet under Christoph Eschenbach and *Parsifal* (Gurnemanz) at the Vienna State Opera. He began this year, marking the 250th anniversary

of Mozart's birth, as Sarastro at Lyric Opera of Chicago. At the 2006 Salzburg Festival he appears as Bartolo in *Le nozze di Figaro* during the opening of the "Haus für Mozart" under Nikolaus Harnoncourt. Among his engagements for 2006-07 are performances in Vienna (Sarastro), Los Angeles (Landgraf Hermann in *Tannhäuser*), Paris (Fiesco in *Simon Boccanegra*), and Hamburg (King Marke in *Tristan und Isolde*). Mr. Selig has appeared with such renowned conductors as Antonio Pappano, Riccardo Muti, Zubin Mehta, Marek Janowski, Herbert Blomstedt, Helmuth Rilling, Philippe Herreweghe, and René Jacobs. Current and future concert engagements include Mozart arias with the Staatskapelle Dresden under Sir Colin Davis; Mozart's Requiem in Paris (Orchestre de Paris) and Beethoven's Ninth Symphony in London (Philadelphia Orchestra), both under Christoph Eschenbach; the *Missa Solemnis* under Sir Colin Davis (London Symphony Orchestra); and a tour of Mozart's *La Betulia liberata* (Achior) under Nikolaus Harnoncourt. The year 2006 ends with Beethoven's Ninth Symphony with the Concertgebouw Orchestra under Mariss Jansons and with the Orchestre National de Lyon under Jun Märkl. In addition to his numerous concert and opera engagements, Franz-Josef Selig enjoys giving recitals. With singers James Taylor, Christian Elsner, and Michael Volle, and Gerold Huber at the piano, he regularly performs "Liedertafel." Among his radio broadcasts and CDs are Busoni's *Turandot* (Emperor Altoum), Mozart's *The Magic Flute* (Sarastro), Requiem, and other sacred works, Bach's *St. Matthew* Passion (as Christ in Philippe Herreweghe's new recording on harmonia mundi) and B minor Mass, Handel's *Judas Maccabaeus*, Weber's *Abu Hassan*, and *The Flying Dutchman* with the Capella Coloniensis under Bruno Weil. He can been seen on DVD in *Don Giovanni*, *The Magic Flute*, Beethoven's *Missa Solemnis* (recorded on World Youth Day 2005 at Cologne Cathedral with the Royal Philharmonic Orchestra led by Gilbert Levine), and Beethoven's Symphony No. 9.

String Celebration
with Mark O'Connor
& the New England String Ensemble
Federico Cortese, Music Director

Friday, June 9, 2006
7:30 pm

Jordan Hall, New England Conservatory Boston

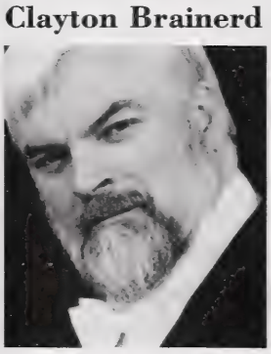
Program
Appalachia Waltz ~ Mark O'Connor
The Four Seasons ~ Antonio Vivaldi
American Seasons ~ Mark O'Connor

Tickets $45, 35, 25
To order tickets, please call 781-224-1117
or visit www.NewEnglandStringEnsemble.org

Peter Bronder (Shepherd)

Tenor Peter Bronder made his Boston Symphony debut in February 2005, as Master Peter in Falla's *Master Peter's Puppet Show* led by Rafael Frühbeck de Burgos. Born in Hertfordshire, England, of German-Austrian parentage, Mr. Bronder studied at London's Royal Academy of Music and the National Opera Studio before taking his first engagements at Glyndebourne and as principal tenor for Welsh National Opera. During this time he sang many leading roles in the Italian lyric repertoire, including roles in *La bohème*, *Tosca*, *La traviata*, *Rigoletto*, *Lucia di Lammermoor*, *Maria Stuarda*, *Don Pasquale*, *I puritani*, *La sonnambula*, and *The Barber of Seville*, as well as roles in *The Magic Flute*, *Così fan tutte*, *Eugen Onegin*, *Die Fledermaus*, and *Der Rosenkavalier* (the Italian Tenor). Recently he has moved into the more dramatic, predominantly German repertoire, while retaining the lyrical qualities necessary for the Mozartean roles of Idomeneo and Titus, which he has performed at Glyndebourne. Notable recent successes have included Loge (*Das Rheingold*) for Scottish Opera (at the Edinburgh Festival) and Stuttgart Opera, Erik (*Der fliegende Holländer*) in France, his American debut with the Cleveland Orchestra as Mime (*Siegfried*), and his 2005 Metropolitan Opera debut in *Falstaff*. Apart from Glyndebourne, his work in Britain includes appearances with the Royal Opera, Covent Garden (Arturo in *Lucia di Lammermoor*, Cassio in *Otello*, Pedrillo in *Die Entführung aus den Serail*, the First Jew in *Salome*, Trabuco in *La forza del destino*), English National Opera (Vanya in *Kátya Kabanovü*, Almaviva in *The Barber of Seville*, the Italian tenor in *Der Rosenkavalier*, Alfred in *Die Fledermaus*, the Jailer in *Il prigioniero*), Opera North (Prunier in *La rondine*, Hauptmann in *Wozzeck*, Alexander in *Il re pastore*), and Scottish Opera (Rodolfo in *La bohème*, Leicester in *Maria Stuarda*, Loge in *Das Rheingold*). He has returned to Welsh National Opera for *Iphigénie en Tauride*, *Falstaff*, and *Peter Grimes*. Notable engagements abroad include the Bayerische Staatsoper Munich (Narraboth in *Salome*, Mazal in *Mr. Brouček*), Ernesto in *Don Pasquale* at Netherlands Opera, Pedrillo at La Monnaie in Brussels and San Francisco Opera, Loge in Stuttgart, Herod in *Salome* at Flanders Opera and Frankfurt, Laca in *Jenůfa*, and Bajazet in *Tamerlano* at the Komische Oper Berlin, and Dr. Caius in *Falstaff* at the Châtelet in Paris. Future plans include *Wozzeck* and *Lady Macbeth of Mtsensk* at the Royal Opera House, Covent Garden, *Das Rheingold* and *Siegfried* at Flanders Opera, and *Der Zwerg* in Frankfurt. Peter Bronder has an extensive concert repertoire and has worked with Sir Richard Armstrong, Sir Andrew Davis, Sir Colin Davis, Christoph von Dohnányi, Rafael Frühbeck de Burgos, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox, James Levine, Sir Charles Mackerras, Sir Roger Norrington, and Antonio Pappano. He has made numerous radio broadcasts, as well as numerous recordings for Chandos, Decca, DGG, EMI, Philips, and Teldec.

Clayton Brainerd (Messenger)

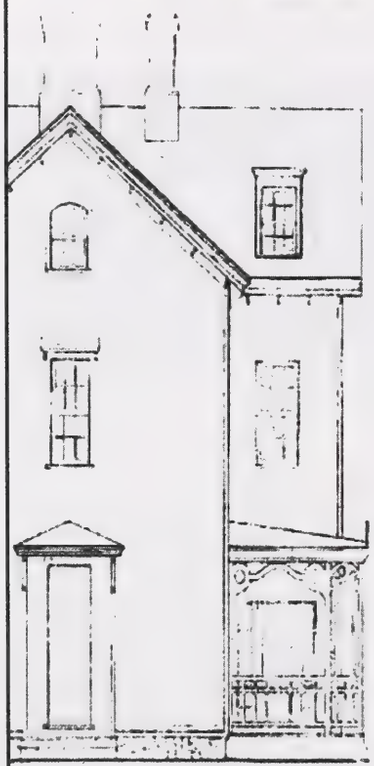


Born in Portland, Oregon, baritone Clayton Brainerd has been acclaimed in leading roles under the baton of conductors including Seiji Ozawa, Michael Tilson Thomas, Charles Dutoit, Zdenek Macal, Jeffrey Tate, and Jesús López-Cobos, and with major orchestras and opera companies in Europe, New Zealand, Canada, North and South America, Korea, and Japan. Engagements for 2005-06 include returns to the Seattle Symphony and the Boston Symphony Orchestra. The 2004-05 season began with *Elijah* with the Mormon Tabernacle Choir, the *War Requiem* in Anchorage, Alaska, and *Messiah* with the Montreal Symphony. Mr. Brainerd also sang Wotan in *Siegfried* with New Orleans Opera and covered that role in five complete *Ring* cycles with Scottish Opera. In the spring and summer of 2005 he appeared as Hans Sachs in *Die Meistersinger von Nürnberg* with Berkeley Opera. Highlights of recent seasons include performances as Amonasro with Scottish Opera, cover performances as Gunther in

Götterdämmerung at the Metropolitan Opera, and appearances as Wotan in *Die Walküre* in the Scottish Opera's internationally acclaimed *Ring* cycle. He was awarded the coveted "Herald Angel Award" as one of the most outstanding performers at the Edinburgh Festival. Also with Scottish Opera he has appeared in *Siegfried* and in a complete *Ring* cycle. In 2001 Mr. Brainerd made his Paris Opera (Bastille) debut, singing *La Damnation de Faust* under Seiji Ozawa, and in Madrid sang the title role in a newly discovered opera, *Merlin*, by Isaac Albéniz. The season ended with another production of *Die Walküre* with New Orleans Opera and *Messiah* at Carnegie Hall. Other highlights of recent seasons include replacing James Morris as Wotan in *Die Walküre* at the Teatro Colón in Buenos Aires, and performances and the recording of excerpts from Mussorgsky's *The Dream of the Peasant Grishko* with the New Jersey Symphony under Zdenek Macal. Mr. Brainerd also sang Kurvenal in a performance and recording of *Tristan und Isolde* at Carnegie Hall with the Opera Orchestra of New York and Scarpia in *Tosca* with Teatro Arriaga in Bilbao, Spain. He made his New Zealand Symphony debut as Wotan in five concert performances of *Das Rheingold*, also earning acclaim for that role in Arizona Opera's 1997 *Ring* cycle. He has also sung *Walküre* excerpts with the Cincinnati Symphony and Golaud in *Pelléas et Mélisande* with the New Japan Philharmonic under Seiji Ozawa. Other performances with Ozawa have included *Madama Butterfly* in a concert staging with the Boston Symphony Orchestra (Mr. Brainerd's only previous BSO appearances, in February 1999, as the Bonze) and *Damnation of Faust* at the Saito Kinen Festival in Japan.

The Junior League of Boston's 34th Annual

Decorators' Show House



The Richard Henry Dana Jr. House
4 Berkeley St., Cambridge, MA
Harvard Square

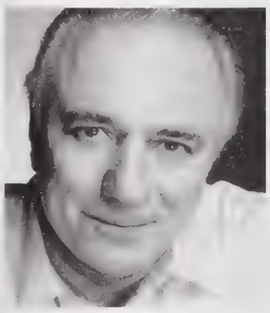
Leading New England interior and landscape designers transform this magnificent 155-year-old home.

May 5 - June 4
Tue - Thu 9am - 8pm
Fri - Sun 9am - 6pm

Great Mother's Day Gift!
Tickets: $30
www.jlboston.org/showhouse2006
(617) 536-9640 x 205
Meet the designers on Tue & Sat, weekly

The Junior League of Boston is an organization of women committed to promoting voluntarism, developing the potential of women, and improving communities through the effective action and leadership of trained volunteers. Its purpose is exclusively educational and charitable.

Philip Bosco (Narrator)



One of America's most distinguished actors, Philip Bosco received the Tony Award as Best Actor for *Lend Me a Tenor* and Tony nominations for *Twelve Angry Men*, *Moon Over Buffalo*, *Heartbreak House*, and *The Rape of the Belt*. He has also starred on Broadway in *Chitty Chitty Bang Bang*, *Copenhagen*, *Twelfth Night*, and *An Inspector Calls*, off-Broadway in *Breaking Legs* and *Ancestral Voices*, and for several seasons at Circle in the Square, Lincoln Center Theater, the Roundabout Theater, the New York Shakespeare Festival, and the American Shakespeare Festival. In 2003 he narrated Stravinsky's *Oedipus Rex* at the Metropolitan Opera under Valery Gergiev. He has also appeared with the New York Philharmonic in Berlioz's *Béatrice et Bénédict* conducted by Sir Colin Davis and played the Starkeeper in Rodgers and Hammerstein's *Carousel* in a symphonic concert version at Carnegie Hall opposite Hugh Jackman and Audra MacDonald, conducted by Leonard Slatkin. Mr. Bosco has appeared in thirty-seven films, including *Working Girl*, *Children of a Lesser God*, *Blue Steel*, *Kate and Leopold*, *FX*, *Heaven Help Us*, *Three Men and a Baby*, and *Trading Places*. He is currently shooting *Savages*, playing the father of Philip Seymour Hoffman and Laura Linney. Among his many other awards and honors are the Obie for Lifetime Achievement in the Theater, the Emmy Award, and induction into the Theater Hall of Fame at the Gershwin Theater in New York. Mr. Bosco makes his Boston Symphony Orchestra debut with this week's performances of Stravinsky's *Oedipus Rex*.

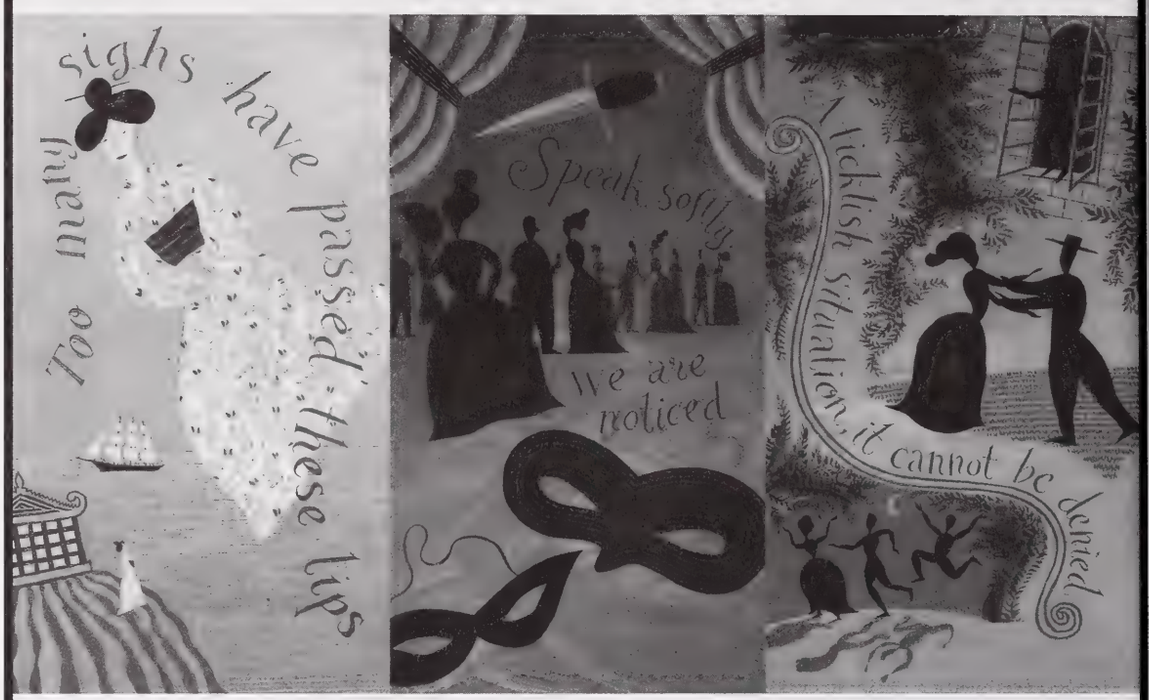
Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. Last month the chorus performed Beethoven's Ninth Symphony with the BSO under Marek Janowski at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings

WANTED! TENORS AND BASSES FOR "GURRELIEDER" AND "ELEKTRA" AT TANGLEWOOD, JULY 12-16

The TANGLEWOOD FESTIVAL CHORUS is looking for extra tenors and basses to perform with the chorus in this summer's performances under BSO Music Director James Levine of Schoenberg's *Gurrelieder* and Strauss's *Elektra* at Tanglewood on July 14 (*Gurrelieder*) and July 15 (*Elektra*). The residency at Tanglewood will be from Wednesday, July 12, until Sunday, July 16, preceded by rehearsals in May and June at Symphony Hall in Boston. For more information, please contact the Chorus Manager, Felicia Burrey, at fburrey@bso.org or call (617) 638-9311.

There really are enchanted evenings.



Puccini's
MADAMA BUTTERFLY
November 3-14, 2006

Verdi's
UN BALLO IN MASCHERA
(A Masked Ball)
March 30 - April 10, 2007

Mozart's
LE NOZZE DI FIGARO
(The Marriage of Figaro)
April 27 - May 8, 2007

Sign up for passion, drama and the music
of three of the most beloved opera composers of all time.

Season tickets start at just $93 and are on sale now.
For a brochure, call (617) 542-6772 or visit www.blo.org

Operas feature projected English translation (surtitles)
All performances at The Shubert Theatre, 265 Tremont Street, Boston

THE 30TH ANNIVERSARY SEASON

Boston Lyric
OPERA
New England

under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Men of the Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

Tenors

Brad W. Amidon
James Barnswell
John C. Barr
David P. Bergers
Daniel E. Brooks
Paulo Cesar Carminati
Stephen Chrzan
Andrew Crain
Tom Dinger
Kevin F. Doherty, Jr.
Keith Erskine
Len Giambrone
J. Stephen Groff
Mark H. Haddad
John W. Hickman
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Marc J. Kaufman
Thomas Kenney
Lance Levine
Ronald Lloyd
Lynd Matt
Mark Mulligan
Dwight E. Porter#
Peter Pulsifer
Paul Rolanti
Kenneth D. Silber
Arend Sluis
Peter L. Smith
Christopher Storer
Stratton P. Vitikos

Basses

Kevin Ashworth
Rishi K. Basu
Kirk Chao
Matthew E. Crawford
Arthur M. Dunlap
Jeff Foley
Peter Fricke
Jim Gordon
Jay Gregory
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
David Kilroy
John Knowles#
William Koffel
G. P. Paul Kowal
Bruce Kozuma
Timothy Lanagan
James Mangan
Eryk P. Nielsen
Stephen H. Owades*
David Perkins
Steven Ralston
Peter Rothstein#
Gregory Sands
Karl Josef Schoellkopf
Rob Springer
Luke Thompson
Bradley Turner
Thomas C. Wang
Terry L. Ward
Matthew Wright

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, Latin Language Coach

BOSTON BALLET

MIKKO NISSINEN
Artistic Director

VALERIE WILDER
Executive Director

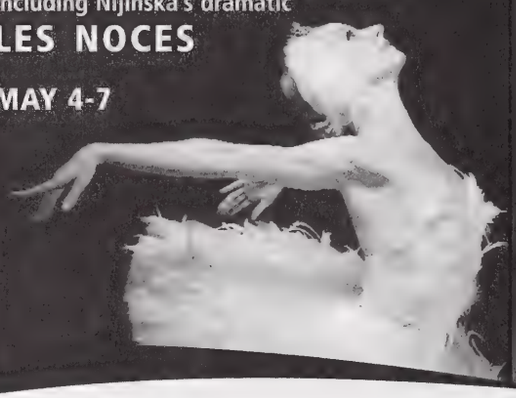
Sir Frederick Ashton's
LA FILLE MAL GARDÉE
MARCH 9-12

GRAND SLAM
4 POWERFUL WORKS,
4 INTRIGUING CHOREOGRAPHERS
MARCH 16-26

WORLD PREMIERE,
Mark Morris
WORLD PREMIERE,
Helen Pickett
PLAN TO B, Jorma Elo
LAMBARENA,
Val Caniparoli

Spring! 2006
AT THE WANG THEATRE

AN EVENING OF
RUSSIAN BALLET
Including Nijinska's dramatic
LES NOCES
MAY 4-7



Jorma Elo's
CARMEN
A WORLD PREMIERE
SERENADE
MAY 11-21

3-BALLET PACKAGES START AT $114!

PACKAGES & GROUPS **617.695.6955**
TELECHARGE.COM **800.447.7400**
www.bostonballet.org

All photos by John Deane

2005-06 Season funded in part by
Massachusetts Cultural Council

WCVB-TV 5 Boston
Television Partner

Delta
delta.com
is the official airline of Boston Ballet

Season Sponsor
Fidelity Investments

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 2005-2006 SUBSCRIPTION SEASON

	Week
BARTÓK	
Concerto for Orchestra	9
BEETHOVEN	
Concerto in C for piano, violin, and cello, Opus 56	15
JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello	
Coriolan Overture, Opus 62	6
Missa Solemnis in D, Opus 123	12
CHRISTINE BREWER, soprano; JILL GROVE, mezzo-soprano; BEN HEPPNER, tenor; RENÉ PAPE, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Piano Concerto No. 1 in C, Opus 15	23
PIOTR ANDERSZEWSKI, piano	
Symphony No. 2 in D, Opus 36	15
Symphony No. 7 in A, Opus 92	15
Symphony No. 9 in D minor, Opus 125	18
CHRISTINE BREWER, soprano; JILL GROVE, mezzo-soprano; CLIFTON FORBIS, tenor; ALBERT DOHMEN, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
BERLIOZ	
Le Corsaire Overture, Opus 21	1
Requiem (*Grande Messe des morts*), Opus 5	22
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; MATTHEW POLENZANI, tenor	
Symphonie fantastique, Episode from the life of an artist, Opus 14	11
BRAHMS	
Symphony No. 4 in E minor, Opus 98	20
Violin Concerto in D, Opus 77	24
FRANK PETER ZIMMERMANN, violin	
BRUCKNER	
Symphony No. 7 in E	10
CARTER	
Boston Concerto	9
Three Illusions	2
(world premiere; BSO 125th anniversary commission)	
DAWE	
The Flowering Arts	11
(world premiere; BSO 125th anniversary commission)	
DEBUSSY	
Jeux—Poème dansé	1
La Mer, Three symphonic sketches	7, UBS (Nov. 18)
Prélude à l'Après-midi d'un faune	13
DUTILLEUX	
Symphony No. 2, *Le Double*	9
FOSS	
Time Cycle, Four Songs for Soprano and Orchestra	2
DAWN UPSHAW, soprano	

© 2005-LIFE CARE CENTERS OF AMERICA

Caring FOR LIFE

Life Care Center of Attleboro
508-222-4182

Life Care Center of Auburn
508-832-4800

Cherry Hill Manor Nursing and Rehab Center
401-231-3102

Evergreen House Health Center
401-438-3250

Highlands Long Term Care Center
978-343-4411

Life Care Center of Leominster
978-537-0771

Life Care Center of Merrimack Valley
978-667-2166

Life Care Center of Nashoba Valley
978-486-3512

Life Care Center of the North Shore
781-592-9667

Life Care Center of Plymouth
508-747-9800

Life Care Center of Raynham
508-821-5700

Life Care Center of the South Shore
781-545-1370

Life Care Center of Stoneham
781-662-2545

Life Care Center of Acton
978-263-9101

The Oaks Nursing Center
508-998-7807

Life Care Center of West Bridgewater
508-580-4400

Whytebrook Terrace
401-233-2880

Life Care Center of Wilbraham
413-596-3111

Life Care at Home, Home Care
1-888-667-6878

Affinity Hospice of Life
781-273-1072

Life Care® Centers of America

Life Care at Home

Affinity HOSPICE OF LIFE

Skilled Nursing ♦ Rehabilitation ♦ Long Term Care ♦ Assisted Living ♦ Home Care ♦ Hospice

GERSHWIN	
Piano Concerto in F	2
JEAN-YVES THIBAUDET, piano	
HENZE	
Adagio, Fugue, and Maenads' Dance from the opera *The Bassarids* (American premiere)	24
IVES	
Three Places in New England	2
LIEBERSON	
Neruda Songs for Mezzo-Soprano and Orchestra (BSO 125th anniversary commission; co-commissioned by the BSO and the Los Angeles Philharmonic)	8
LORRAINE HUNT LIEBERSON, mezzo-soprano	
LIGETI	
Concert Românesc (*Romanian Concerto*)	19
MAHLER	
Symphony No. 4 in G	8
HEIDI GRANT MURPHY, soprano	
Symphony No. 6 in A minor	14
MENDELSSOHN	
Symphony No. 3 in A minor, Opus 56, *Scottish*	3
MILHAUD	
Le Boeuf sur le toit, Opus 58	1
MOZART	
Piano Concerto No. 23 in A, K.488	13
RICHARD GOODE, piano	
Violin Concerto No. 5 in A, K.219	21
GIL SHAHAM, violin	
Serenade No. 6 in D, K.239, *Serenata notturna*	21
Serenade No. 9 in D, K.320, *Posthorn*	5
Symphony No. 35 in D, K.385, *Haffner*	7, UBS (Nov. 18)
Symphony No. 39 in E-flat, K.543	21
Symphony No. 41 in C, K.551, *Jupiter*	25
MUSSORGSKY	
Prelude to the opera *Khovanshchina*	20
PERLE	
Transcendental Modulations	7, UBS (Nov. 18)
RAVEL	
Alborada del gracioso	13
ROUSSEL	
Symphony No. 3, Opus 42	13
SAARIAHO	
Nymphéa Reflection	23
SAINT-SAËNS	
Symphony No. 3 in C minor, Opus 78 (*Organ Symphony*)	1
SIMON PRESTON, organ	

Bank of America
Celebrity Series

2005-2006 season

Immerse yourself
in sight and sound

David Sedaris

Rebecca Rice Dance

Dmitri Hvorostovsky

Audra McDonald

The Royal Ballet

May

David Sedaris
May 3 | Wed | 8pm
Symphony Hall

Rebecca Rice Dance
May 6 | Sat | 8pm
Tsai Performance Center

Dmitri Hvorostovsky
May 13 | Sat | 8pm |
NEC's Jordan Hall

Audra McDonald
May 20 | Sat | 8pm
Sanders Theatre

June

What Makes It Great?
with Rob Kapilow
The Songs of Stephen Sondheim
June 2 | Fri | 8pm
Sanders Theatre

The Royal Ballet*
Manon
June 15 | Thur | 7:30pm
June 16 | Fri | 8pm
June 17 | Sat | 2pm
June 17 | Sat | 8pm
The Wang Theatre

*co-presented with **The Wang Center for the Performing Arts**

Buy online anytime at:
www.celebrityseries.org

By phone:
CelebrityCharge 617-482-6661 (Mon-Fri 10-4)

Woodstock Corporation
Investment Counsel
Est. 1929

Contact:
Paul D. Simpson
President
617-227-0600
psimpson@woodstockcorp.com

For over seventy years, Woodstock Corporation has provided its clients with highly personalized financial counseling and a distinctive approach to asset management. Woodstock's fundamental investment philosophy continues to withstand the test of time.

27 School Street, Boston, Massachusetts 02108 • 617-227-0600 • FAX 617-523-0229 • www.woodstockcorp.com

SCHNITTKE
Concerto grosso No. 5, for violin and orchestra 6
GIDON KREMER, violin

SCHOENBERG
Five Pieces for Orchestra, Opus 16 16
Chamber Symphony No. 1, Opus 9B (orchestral version) 18
Gurrelieder 17
KARITA MATTILA, soprano (Tove); LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood Dove); JOHAN BOTHA, tenor (Waldemar); PAUL GROVES, tenor (Klaus Narr); ALBERT DOHMEN, bass-baritone (Peasant); WALDEMAR KMENTT, tenor (Speaker); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Pelleas und Melisande, Opus 5, Symphonic poem 16
after Maeterlinck's drama
Variations for Orchestra, Opus 31 16

SCHUBERT
Symphony in B minor, D.759, *Unfinished* 24

SCHULLER
Spectra 7

SCHUMANN
Cello Concerto in A minor, Opus 129 19
YO-YO MA, cello
Piano Concerto in A minor, Opus 54 3
ANDREAS HAEFLIGER, piano
Symphony No. 4 in D minor, Opus 120 11

SHOSTAKOVICH
Symphony No. 8 in C minor, Opus 65 4

SIBELIUS
The Bard, Tone poem, Opus 64 23
Symphony No. 3 in C, Opus 52 23
Violin Concerto in D minor, Opus 47 4
JULIA FISCHER, violin

STRAUSS
Ein Heldenleben, Tone poem, Opus 40 19
Till Eulenspiegel's Merry Pranks, Opus 28 8

STRAVINSKY
Oedipus Rex 25
STUART SKELTON, tenor (Oedipus); ANNA LARSSON, mezzo-soprano (Jocasta); SIR WILLARD WHITE, baritone (Creon); FRANZ-JOSEF SELIG, bass (Tiresias); PETER BRONDER, tenor (Shepherd); CLAYTON BRAINERD, bass-baritone (Messenger); PHILIP BOSCO, narrator; MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Symphony of Psalms 9
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TAN DUN
Water Concerto 10
CHRISTOPHER LAMB, percussion

TCHAIKOVSKY
Violin Concerto in D, Opus 35 20
JOSHUA BELL, violin

Symphony No. 5 in E minor, Opus 64 — 6

TIPPETT
A Child of Our Time — 5
INDRA THOMAS, soprano; CATHERINE WYN-ROGERS, mezzo-soprano; PAUL GROVES, tenor; ALASTAIR MILES, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEBER
Overture to *Oberon* — 3

OPENING NIGHT

September 30, 2005, at 6:30 p.m.

JAMES LEVINE, conductor
SIMON PRESTON, organ

BERLIOZ	*Le Corsaire* Overture, Opus 21
DEBUSSY	*Jeux—Poème dansé*
MILHAUD	*Le Boeuf sur le toit*, Opus 58
SAINT-SAËNS	Symphony No. 3 in C minor, Opus 78 (*Organ Symphony*)

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 2005-2006 SEASON

	Week
JAMES LEVINE, Music Director	1, 2, 7, 8, 9, 11, 12, 15, 16, 17, 18*, Carnegie Hall I, II
JENS GEORG BACHMANN	3, 18†
PAAVO BERGLUND	4
SIR COLIN DAVIS	5
CHRISTOPH VON DOHNÁNYI	24, 25
RAFAEL FRÜHBECK DE BURGOS	21, 22
BERNARD HAITINK	13, 14
MANFRED HONECK	6
EMMANUEL KRIVINE‡	20
MAREK JANOWSKI§	Carnegie Hall III
KURT MASUR	10
DAVID ROBERTSON	March 2006 tour§; 19
ROBERT SPANO	23

*conducted only on March 1
†replacing James Levine on March 2, 3, and 4
‡replacing Yuri Temirkanov
§replacing James Levine

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2005-2006 SUBSCRIPTION SEASON

	Week
PIOTR ANDERSZEWSKI, piano	23
JOSHUA BELL, violin	20
JONATHAN BISS, piano	15
PHILIP BOSCO, narrator	25
JOHAN BOTHA, tenor	17
CLAYTON BRAINERD, bass-baritone	25
CHRISTINE BREWER, soprano	12*, 18
PETER BRONDER, tenor	25
ALBERT DOHMEN, bass-baritone	17, 18
JULIA FISCHER, violin	4
CLIFTON FORBIS, tenor	18
MIRIAM FRIED, violin	15
RICHARD GOODE, piano	13
JILL GROVE, mezzo-soprano	12†, 18
PAUL GROVES, tenor	5, 17
ANDREAS HAEFLIGER, piano	3
BEN HEPPNER, tenor	12
RALPH KIRSHBAUM, cello	15
WALDEMAR KMENTT, tenor	17
GIDON KREMER, violin	6
CHRISTOPHER LAMB, percussion	10
ANNA LARSSON, mezzo-soprano	25
LORRAINE HUNT LIEBERSON, mezzo-soprano	8, 17
YO-YO MA, cello	19
KARITA MATTILA, soprano	17
ALASTAIR MILES, bass	5
HEIDI GRANT MURPHY, soprano§	8
RENÉ PAPE, bass	12
MATTHEW POLENZANI, tenor	22
SIMON PRESTON, organ	1
FRANZ-JOSEF SELIG, bass	25
GIL SHAHAM, violin	21
STUART SKELTON, tenor	25
JEAN-YVES THIBAUDET, piano	2
INDRA THOMAS, soprano	5
DAWN UPSHAW, soprano	2
SIR WILLARD WHITE, baritone	25
CATHERINE WYN-ROGERS, mezzo-soprano	5
FRANK PETER ZIMMERMANN, violin	24
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	5, 9, 12, 17 18, 22, 25

*replacing Deborah Voigt
†replacing Lorraine Hunt Lieberson
§replacing Dorothea Röschmann

ADDITIONAL "JAMES LEVINE SERIES" CONCERTS AT SYMPHONY HALL

January 22, 2006

JAMES LEVINE, piano and conductor
ANJA SILJA, soprano
BEN HEPPNER, tenor*
BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	*An die ferne Geliebte*, Opus 98, for tenor and piano
BEETHOVEN	Quintet in E-flat for piano and winds, Opus 16
SCHOENBERG	Six Little Piano Pieces, Opus 19
SCHOENBERG	*Pierrot Lunaire*, Opus 21, for soprano and chamber ensemble

*replacing Matthew Polenzani

February 26, 2006 (rescheduled from February 12, 2006, due to snowstorm)

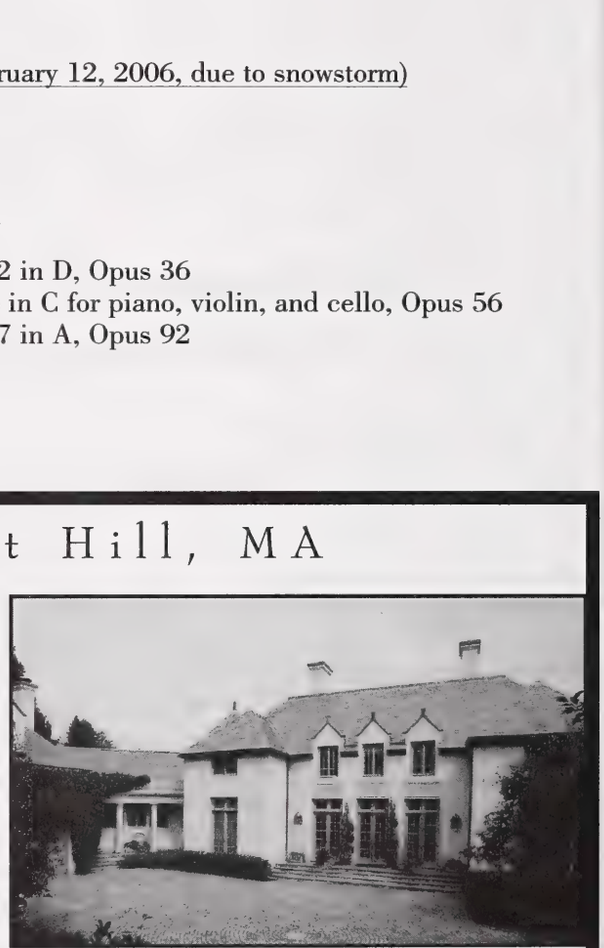
JAMES LEVINE, conductor
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-	Symphony No. 2 in D, Opus 36
BEETHOVEN	Triple Concerto in C for piano, violin, and cello, Opus 56
PROGRAM	Symphony No. 7 in A, Opus 92

Chestnut Hill, MA

"The essence of beauty, woven in the fabric of time."
Edith Wharton

This custom built 1995 French Country home strikes a perfect balance between old world charm and sophisticated amenities. A signature property with extraordinary features including magnificent entertaining spaces, elegant first floor master suite with separate baths, radiant heated floors, steam shower, whirlpool, and spectacular gardens.



Offered at $5,795,000.

HISTORIC HOMES
Representing Fine Estate Properties

Micéal Chamberlain, Principal

70 Langley Road, Newton Centre, MA 02459
Tel:617.969.9150 www.historichomesboston.com

THREE-CONCERT SERIES AT CARNEGIE HALL

CARNEGIE HALL I

Monday, October 10, 2005, at 8 p.m.

JAMES LEVINE, conductor
DAWN UPSHAW, soprano
JEAN-YVES THIBAUDET, piano

IVES	*Three Places in New England*
FOSS	*Time Cycle*, Four Songs for Soprano and Orchestra
CARTER	*Three Illusions*
GERSHWIN	Piano Concerto in F

CARNEGIE HALL II

Monday, November 28, 2005, at 8 p.m.

JAMES LEVINE, conductor
HEIDI GRANT MURPHY, soprano* (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS	*Till Eulenspiegel's Merry Pranks*, Opus 28
LIEBERSON	*Neruda Songs* for Mezzo-Soprano and Orchestra
MAHLER	Symphony No. 4 in G

*replacing Dorothea Röschmann

CARNEGIE HALL III

Monday, March 6, 2006, at 8 p.m.

MAREK JANOWSKI, conductor*
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone

SCHOENBERG	Chamber Symphony No. 1, Opus 9B (orchestral version)
BEETHOVEN	Symphony No. 9 in D minor, Opus 125

*replacing James Levine

THE BOSTON SYMPHONY ORCHESTRA'S 2006 FOUR-CITY TOUR

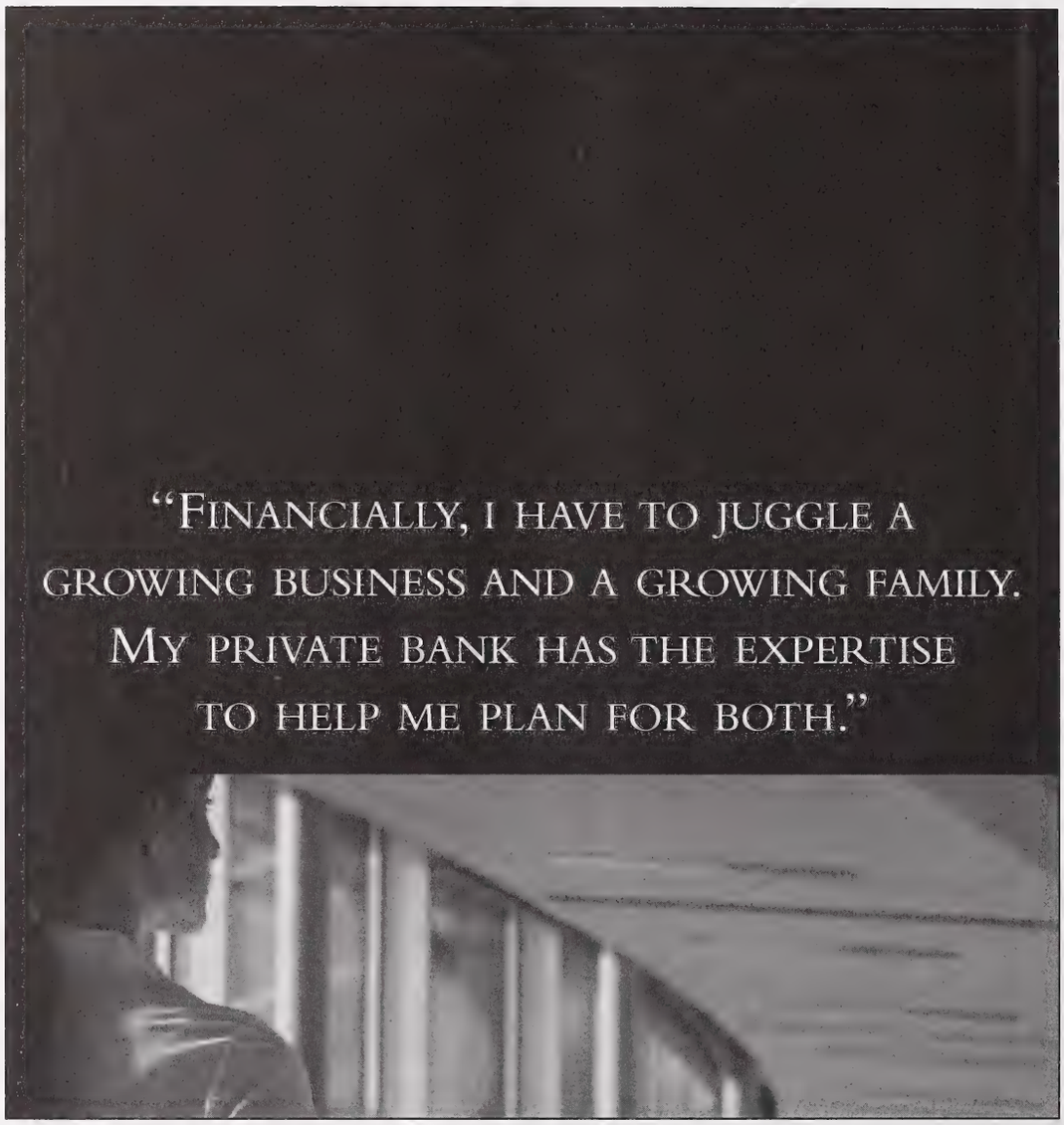
Tuesday, March 7, 2006, at 8 p.m. (Orchestra Hall, Chicago, IL)
Thursday, March 9, 2006, 7:30 p.m. (New Jersey Performing Arts Center, Newark, NJ)
Friday, March 10, 2006, 8 p.m. (Verizon Hall, Philadelphia,. PA)
Saturday, March 11, 2006, 4:30 p.m. (Kennedy Center, Washington, DC)

DAVID ROBERTSON, conductor*
LORRAINE HUNT LIEBERSON, mezzo-soprano

STRAUSS	*Till Eulenspiegel's Merry Pranks*, Opus 28
LIEBERSON	*Neruda Songs* for Mezzo-Soprano and Orchestra
CARTER	*Three Illusions* for Orchestra
BEETHOVEN	Symphony No. 7 in A, Opus 92

*replacing James Levine

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING



You can count on many banks for your transactions, but for the hopes and ambitions that really matter, there is just one local bank you can trust for proactive advice: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count–connections to the financial expertise for which Boston is known, and a personal connection to each client that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

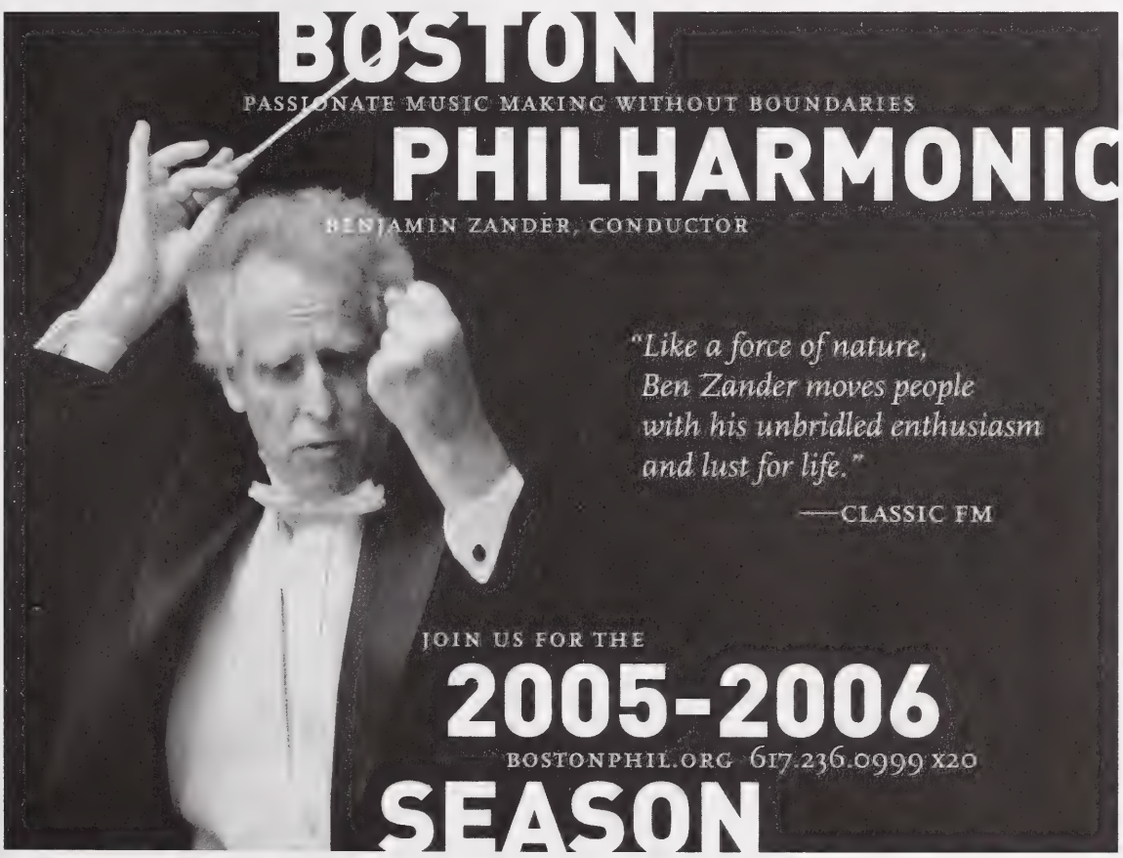
Please contact Mark Thompson, Chief Executive Officer, at
617.912.4210 or mthompson@bostonprivatebank.com • www.bostonprivatebank.com

Member FDIC

Member of Boston Private Wealth Management Group

WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2005-2006 SUBSCRIPTION SEASON

	Week
BACH/TRADITIONAL	
Bach Reels in His Grave	19A
BEETHOVEN	
String Quartet No. 2 in G, Opus 18, No. 2	12
Serenade in D for violin, viola, and cello, Opus 8	17
BRISEÑO (arr. GOLIJOV)	
El Sinaloense	19A
CARROLL	
Catherine Kelly's—Lake Effect (Slip Jig and Reel)	19A
The Ghost—The Hatchlings—The Longbow (Tune and Jigs)	
DEBUSSY	
Sonata for flute, viola, and harp	7
DEVIENNE	
Quartet in C for bassoon, violin, viola, and cello, Opus 73, No. 1	17
FAURÉ	
Après un Rêve, Opus 7, song for voice and piano (arr. Pablo Casals; performed on cello and harp)	7
Sicilienne, Opus 78, for cello and piano (harp arr. Dewey Owens)	7



FRANÇAIX	
L'Heure du berger, for piano and wind quintet	3
GARFIELD	
Quartet for bassoon, violin, viola, and cello	17
HANDEL	
Passacaglia, arranged for violin and viola by Johan Halvorsen	5A
JAKOULOV	
Chant, for violin and viola (world premiere)	25
LARA (arr. GOLIJOV)	
Se me hiza facil	19A
LECUONDA (arr. GOLIJOV)	
Tabú	19A
MENDELSSOHN	
String Quartet No. 1 in E-flat, Opus 12	12
MOZART	
Flute Quartet in A, K.298	7
String Quintet in G minor, K.516	25
Trio in E-flat for violin, viola, and cello, K.563	5A
PERSICHETTI	
Serenade No. 10, Opus 79, for flute and harp	7
POULENC	
Sextet for piano and wind quintet	3
RAVEL	
Le Tombeau de Couperin, arranged for woodwind quintet by Mason Jones	3
ROSSINI	
Duetto in D for cello and double bass	19A
SAINT-SAËNS	
Caprice on Danish and Russian Airs, for piano and wind quintet, Opus 79	3
SCHULHOFF	
Duo for Violin and Cello	14

Dreams Come True

Restored Steinways Available

A Tradition of Excellence

Since 1950

Acme PIANO CRAFTSMEN

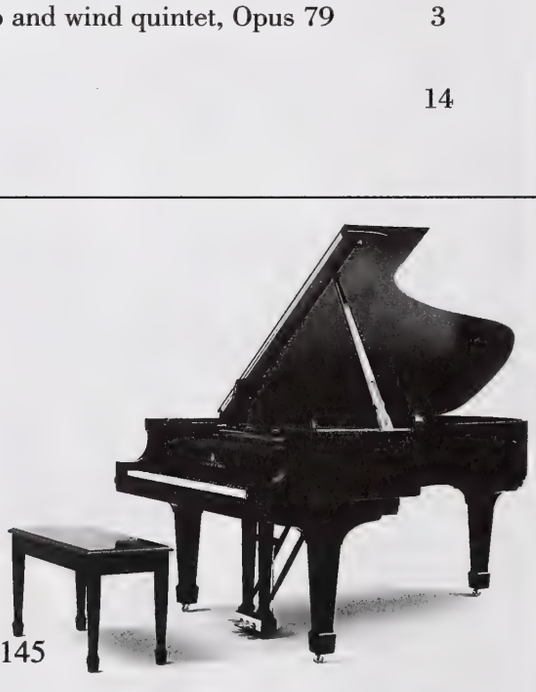
Acme Piano Craftsmen

Lee Doherty, President

(617) 623-0600

10 Garfield Avenue, Somerville, MA 02145

www.AcmePiano.com



STRAVINSKY	
Three Pieces for String Quartet	25
TANSMAN	
Suite for Wind Trio	3
TCHAIKOVSKY	
Piano Trio in A minor, Opus 50	14
TRADITIONAL	
Roslin's Castle (Air)	19A
Flood on the Holm—The Ashplant—Phil Murphy's—Frank's Reel (Reels)	19A

PERFORMERS IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2005-2006 SUBSCRIPTION SEASON

	Week
MATTHEW ALLEN, guitar	19A
ROBERT BARNES, viola	17
BONNIE BEWICK, violin	19A
YA-FEI CHUANG, piano	3
TATIANA DIMITRIADES, violin	19A
RACHEL FAGERBURG, viola	19A
CATHERINE FRENCH, violin	7
REBECCA GITTER, viola	5A
IAN GREITZER, clarinet	3
HAWTHORNE STRING QUARTET	12
(RONAN LEFKOWITZ and SI-JING HUANG, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	
MIHAIL JOJATU, cello	5A
ELITA KANG, violin	5A
MICKEY KATZ, cello	17, 25
BENJAMIN LEVY, double bass	19A
LUCIA LIN, violin	14
KAZUKO MATSUSAKA, viola	7
JONATHAN MILLER, cello	7
IKUKO MIZUNO, violin	17
MARVIN MOON, viola	25
ELIZABETH OSTLING, flute	3, 7
ANN HOBSON PILOT, harp	7
RICHARD RANTI, bassoon	3, 17
SERGEY SCHEPKIN, piano	14
RICHARD SEBRING, horn	3
VYACHESLAV URITSKY, violin	25
ALEXANDER VELINZON, violin	25
KEISUKE WAKAO, oboe	3
OWEN YOUNG, cello	14, 19A
MICHAEL ZARETSKY, viola	25

BOSTON SYMPHONY CHAMBER PLAYERS

2005-2006 Subscription Season

Four Sunday Afternoons at 3 p.m. in Jordan Hall at New England Conservatory

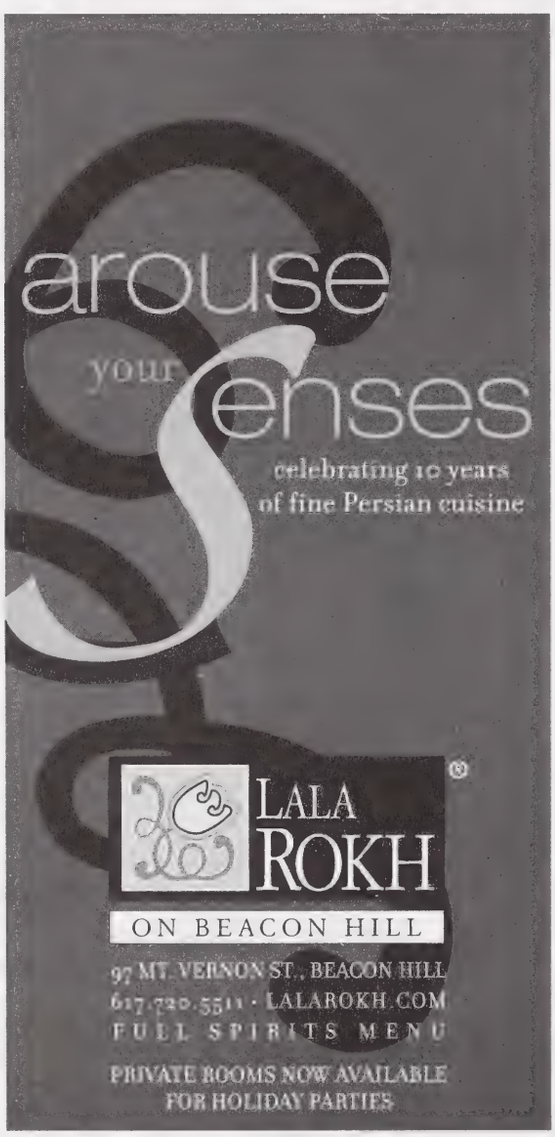
October 28, 2005

BEETHOVEN	Octet in E-flat for winds, Opus 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club in celebration of the Club's 125th anniversary)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Opus 81b
GOUNOD	*Petite Symphonie* for winds

January 8, 2006

with LUDOVIC MORLOT, conductor (Stravinsky and Copland)

J.S. BACH	*Brandenburg* Concerto No. 3 in G, BWV 1048
COPLAND	*Quiet City*, for trumpet, oboe, and strings
STRAVINSKY	Concerto in E-flat, *Dumbarton Oaks*
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)



For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

A Full-Service Lifecare Retirement Community

BROOKHAVEN
AT LEXINGTON

(781) 863-9660 • (800) 283-1114
www.aboutbrookhaven.org

March 26, 2006
with GIL ROSE, conductor (Hindemith)

ORFF	*Kleines Konzert* on Lute Pieces from the Sixteenth Century, for flute and piccolo, oboe, bassoon, trumpet, trombone, harpsichord, and percussion
HINDEMITH	*Kammermusik* No. 1, Opus 24, for twelve solo instruments
SCHUBERT	String Quintet in C, D.956

April 30, 2006
with DENNIS JAMES, glass harmonica

ALL-MOZART PROGRAM	Flute Quartet in A, K.298 Adagio and Rondo in D for glass harmonica, flute, oboe, viola, and cello, K.617 Quintet in E-flat for horn and strings, K.407(386c) Clarinet Quintet in A, K.581

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 2005-2006 SUBSCRIPTION SEASON

	Week
Renovating a Symphony Hall Treasure, by Michael Foley	Opening Night
A Brief History of the Boston Symphony Orchestra	Opening Night, 1, 2, 6, 10, 11, 18
A Brief History of Symphony Hall	1, 2, 3, 4, 5, 7, 10, 11, 19, 21
Works Commissioned by the Boston Symphony Orchestra	9
Interlude: Béla Bartók, Serge Koussevitzky, and the Concerto for Orchestra, by Steven Ledbetter	9
Postlude: Béla Bartók's Two-Second Revolution, by Douglas Yeo	9
James Levine on the BSO's Beethoven/Schoenberg Cycle (Interview with Marc Mandel)	12, 13, 14, 15, 16, 17, 18
Beethoven, Religion, and the *Missa Solemnis*	12
Prologue from *Beethoven, the Universal Composer*, by Edmund Morris	15
What to Make of Beethoven's Triple Concerto? by Marc Mandel	15
Writings About Schoenberg, from *Arnold Schoenberg's Journey*, by Allen Shawn	16
Listening to Schoenberg, by Michael Steinberg	17
Casts of Character: The Symphony Statues, by Caroline Taylor	19, 20, 21
Franz Schubert, "A Rich Possession," by Michael Steinberg	24

MCC
massculturalcouncil.org

Play a supporting role
in the BSO's 125th season

THIS SEASON, Music Director James Levine and the Boston Symphony Orchestra celebrate the BSO's 125 years of tradition and innovation.

You can help Maestro Levine and every member of the Orchestra reach new heights of musical artistry during this landmark season by becoming a Friend of the Boston Symphony Orchestra.

The Orchestra depends on the generosity of its patrons to provide critical financial support to maintain the BSO's place as one of the world's leading symphonic organizations; ticket sales and other earned income cover less than 60 percent of the BSO's operating expenses. Your contribution will support Maestro Levine's artistic plans and the BSO's ongoing education and community outreach programs.

To make a gift, call the Friends of the BSO Office at (617) 638-9276 or visit us online at www.bso.org.

PHOTOGRAPHY: MICHAEL LUTCH

Friends OF THE BOSTON SYMPHONY ORCHESTRA

BSO | 125

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

Anonymous (13)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Bank of America
Mr. and Mrs. J. P. Barger
Mr. and Mrs. George D. Behrakis
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr., and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Country Curtains
John and Diddy Cullinane
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
Estate of Elizabeth B. Ely
EMC Corporation
John P. II and Nancy S. Eustis
The Fairmont Copley Plaza and
Fairmont Hotels & Resorts
Shirley and Richard Fennell
Fidelity Investments
Estate of Verna Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Germeshausen Foundation
The Ann and Gordon Getty
Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Estate of Francis Lee Higginson
Susan Morse Hilles Trust
Estate of Edith C. Howie
John Hancock Financial Services
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Liberty Mutual Foundation, Inc.
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Megan and Robert O'Block
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Carol and Joe Reich
Susan and Dan Rothenberg
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Kristin and Roger Servison
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Tottenham
Stephen and Dorothy Weber
Roberta and Stephen R. Weiner
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, ARTISTIC DIRECTOR

05|06

Big Band

FRIDAY **MAY 26, 2006** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
30 GAINSBOROUGH ST., AT HUNTINGTON AVE.

PROGRAM NOTES at 7:00
with William Thomas McKinley

STOLTZMAN

In this all-American program, BMOP pays tribute to Paul Whiteman and others who brought jazz to the concert hall with the world premiere of a new work by **WILLIAM THOMAS McKINLEY** for clarinetist Richard Stoltzman and the original jazz band version of **GEORGE GERSHWIN**'s *Rhapsody in Blue* with Stephen Drury. Program also features works by **LEONARD BERNSTEIN** and **MILTON BABBITT**

GIL ROSE, conductor

SAVE 10%

ORDER TICKETS online or by phone using promotion code "BSO discount" to save 10% on regularly priced tickets for this concert only. Valid through May 24; limited number of discounted tickets available.

www.bmop.org | bmop@bmop.org | 617.363.0396

Walter Piston Society

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2004-2005 season, members of the Walter Piston Society generously contributed more than $4.8 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call Nicole Leonard, Assistant Manager of Planned Giving, at (617) 638-9262 or (888) 244-4694.

Anonymous (29)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Miss Eleanor Babikian
Mr. Henry W. D. Bain
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Dr. and Mrs. Richard Balsam
Ms. Rosemarie Basile
Mr. Joseph C. Beaudoin
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Michael Buonsanto
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mr. and Mrs. Ronald C. Curhan
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mr. Henry B. Dewey
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet

Continued on page 77

INVESTMENT
PROFESSIONALS

RICHARD F. YOUNG
PRESIDENT

M. LYNN BRENNAN
PETER P. BROWN
PAMELA R. CHANG
THOMAS N. DABNEY
JOHN H. EMMONS, JR.
CHARLES T. HAYDOCK
ARTHUR C. HODGES
ALEXANDER S. MACMILLAN
KATHLEEN B. MURPHY
THEODORE E. OBER
RICHARD OLNEY III
P. ERIC ROBB
ADRIENNE G. SILBERMANN
OLIVER A. SPALDING
BENJAMIN J. WILLIAMS, JR.

WELCH & FORBES LLC

45 SCHOOL STREET
BOSTON, MA 02108 T: 617.523.1635

Investment Management and
Fiduciary Services since 1838

ASSISTED LIVING

WELCOME TO LIVING WELL

Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

Mrs. Henri A. Erkelens
John W. Erwin
Lillian K. Etmekjian
Mr. David H. Evans
Ms. Marilyn Evans
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
C. Peter and Bev A. Fischer
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mr. William H. Ganick
David Endicott Gannett
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Ms. Claire Goldman
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Hon. José A. Gonzalez, Jr., and Mary Copeland Gonzalez
Jane W. and John B. Goodwin
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mr. James W. Hoerle
Joan and Peter Hoffman
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. Thomas P. Hosmer
Mr. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Dr. Audrey A. Lewis
Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Dr. Joel Melamed
Mr. Richard P. Menaul

Continued on page 79

SELL WISELY

Cash Paid Instantly

DIAMONDS ❖ PRECIOUS STONES
ANTIQUES & ESTATE JEWELRY

BANK REFERENCES

FAMILY OWNED OVER 40 YEARS

SEE US LAST
FOR YOUR BEST PRICE

DAVID & COMPANY
SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street, Chestnut Hill
1-800-328-4326
www.davidandcompany.com

GOLDEN
CARE

Private Geriatric Home Care

Over twenty years of experience
4 hours to twenty four hours a day

All home health aides are certified, insured and Golden Care employees

607 Boylston Street, Boston, MA 02116
617 267-5858

Web site: www.goldencare.org
Email: wecare@goldencare.org

The British School of Boston

BRITISH SCHOOL OF BOSTON
2000

The International Choice in Private Education

Year-Round Admissions
www.britishschool.org
617-522-2261

Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. Sumner Milender and Ms. Edith Michelson
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Ms. Katharine S. Nash
Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Margaret D. Philbrick
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Dr. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. Robert Saltonstall
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Gloria and Dan Schusterman
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Mrs. Joseph P. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne

Continued on page 81

Don't bet the ranch.

Why bet the ranch when you don't have to?
At Davis Malm, we don't let our clients take foolish risks.
So you keep the ranch.

DAVIS MALM & D'AGOSTINE P.C.
ATTORNEYS AT LAW

ON THE LEGAL FRONTIER SINCE 1979

ONE BOSTON PLACE • BOSTON • 617.367.2500 • www.davismalm.com

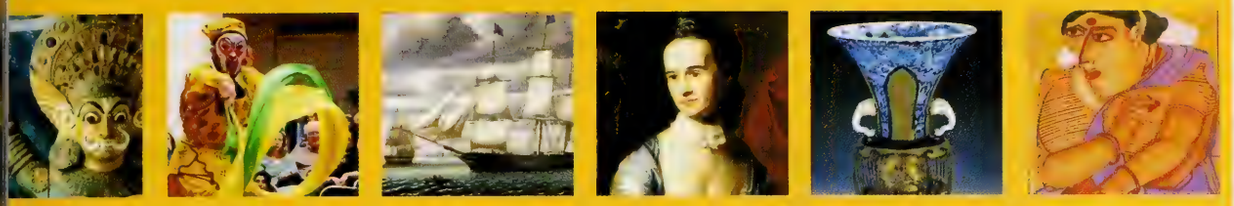
"My Ranch" by Frederic Remington generously provided by
Frederic Remington Art Museum, Ogdensburg, NY, www.fredericremington.org.

Charles Webb

Charles Webb designs and builds a variety of beautifully crafted pieces for dining, living, sleeping and working. Visit us in Cambridge or at our new factory, just minutes off I-95/128. Call for free catalog or see us on the web. **www.charleswebbcidesigns.com**

Harvard Square:
6 Story Street
Cambridge, MA
617 547.2100
Hours:
Mon-Sat 10-6,
Sun 1-5

New Factory & Showroom:
470 Wildwood Ave., Woburn, MA
(Exit 36 off I-95/128; south on Washington, right on Olympia, left on Wildwood)
781 569.0444
Hours: Mon-Fri 9-4, Sat 10-4



Journey through a breathtaking world of art and culture

experience

Peabody Essex Museum

Make a day of it!

Don't miss one of New England's largest and most talked-about museums, showcasing an unrivaled spectrum of American decorative art, architecture, and maritime art, plus outstanding Asian, Asian export, Native American, African, Oceanic, and photography collections. In addition to exciting special exhibitions, you'll find a hands-on education center for families plus the world-famous Yin Yu Tang, a 200-year-old Chinese merchant's home transported from China.* Step into the award-winning Museum Shop, or savor fine or casual dining. All at the Peabody Essex Museum, in the historic, uniquely captivating seaport city of Salem.

P|E|M
Peabody Essex Museum

For information, call 866-745-1876 or visit pem.org
Open daily 10 am–5 pm

East India Square | Salem, Massachusetts 01970 USA

* Timed tickets are required for the Chinese house. Advance ticket purchase is advised. Call TicketWeb at 866-468-7619 or go online to www.ticketweb.com.

DESTINATION ANYWHERE

We know how to get you there.

Business proposals, group meetings, and 18-hour days - we know where you're coming from.

We are a premium provider of chauffeured transportation, at your service.

Our worldwide network, state-of-the-art flight tracking systems, and career chauffeurs will get you where you need to be, when you need to be there. Absolutely worry-free.

Commonwealth Worldwide proudly announces its expansion into the greater New York market. The opening of this new garage and office in New York will better enable Commonwealth to meet current and future demands of its New York and New Jersey based clientele.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

BEST OF BOSTON 2004
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker
Sidney Walker
Lyle Warner
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mrs. Mary Gardiner Wilkinson-Greenberg
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Mr. and Mrs. Leslie J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Isa Kaftal and George O. Zimmerman

UNO CHICAGO GRILL

Come in and experience our New Menu!

280 Huntington Ave.
Next to the Huntington Theatre
Boston
617-424-1697

5379

ROCKPORT CHAMBER MUSIC FESTIVAL

Celebrating 25 Years

June 8-July 2, 2006

Rockport, MA
David Deveau, Artistic Director

www.rcmf.org 978.546.7391

BSO Major Corporate Sponsors, 2005-06 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

Mark B. Sutton
Chairman and CEO, Americas

UBS

UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.

Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.

Joe Tucci
Chairman, President, and CEO

EMC²
where information lives

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.

Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.

Dawson Rutter
President and CEO

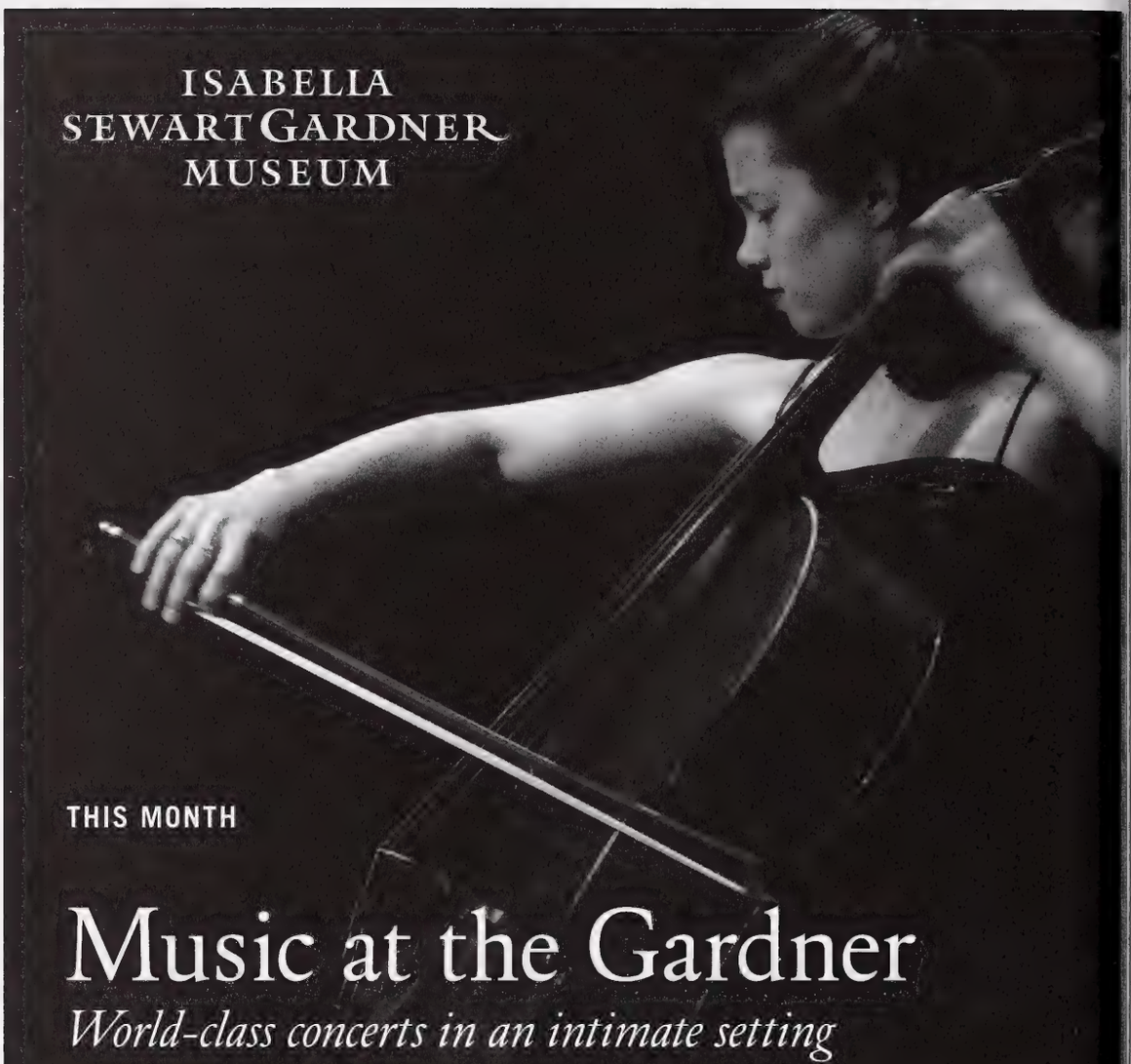
COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

William W. Campbell
CEO, Charles River Broadcasting

CLASSICAL 102.5 WCRB BOSTON

Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.



ARTIST DIPLOMA SHOWCASE
Featuring outstanding young musicians from New England Conservatory

April 23, 1:30pm
Christopher Guzman, piano
Schubert, Schoenberg, Ravel

April 30, 1:30pm
Susie Park, violin
Dana Vainstein, piano
Mozart, Messaien, Schumann

May 7, 1:30pm
Korbinian Altenberger, violin
Pei-Shan Lee, piano
Ravel, Liszt, Saint-Saens

SEASON FINALE
May 14, 1:30pm
Musicians from Marlboro
Mozart, Schoenberg, Schumann

Concerts every Sunday at 1:30pm

TICKETS: $5–20 280 THE FENWAY, BOSTON
BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Julia Bruskin of The Claremont Trio. Photo by PhotoTailor.

BSO Consolidated Corporate Support

The support provided by members of the corporate community (more than $44 million since 1982) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support of the Business and Professional Friends (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

This list recognizes combined giving to the Business and Professional Friends, and participation in *A Company Christmas at Pops* and *Presidents at Pops* of $2,500 or more made between September 1, 2004, and August 31, 2005.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

ACCOUNTING

Deloitte & Touche USA LLP
William K. Bacic
James G. Sullivan

Ernst & Young LLP
Daniel G. Kaye

KPMG LLP
Anthony LaCava

PricewaterhouseCoopers LLP
Michael J. Costello

Vitale, Caturano & Company Foundation
Lisa Catapano

ADVERTISING/ PUBLIC RELATIONS

Arnold Worldwide
Francis J. Kelly III

Hill, Holliday Advertising
Jack Connors, Jr.

Jack Morton Worldwide
Josh McCall

AEROSPACE

Montreal Jet Center
Jacques Dalphond

ARCHITECTS

ADD Inc
Frederick A. Kramer

The Architectural Team
Michael Binette

Margulies & Associates
Marc Margulies

ASSOCIATIONS

Chief Executives Organization

AUTOMOTIVE

Clair Automotive Network
The Clair Family

The Herb Chambers Companies
Herb Chambers

J.N. Phillips Auto Glass Co., Inc.
Alan L. Rosenfield

Jack Madden Ford Sales, Inc.
John P. Madden, Jr.

Rodman Ford Lincoln Mercury
Donald E. Rodman

Woburn Foreign Motors
George T. Albrecht

BANKING

Bank of America
Anne M. Finucane

Boston Private Bank & Trust Company
Mark D. Thompson

Cambridge Trust Company
Joseph V. Roller II

Capital Crossing Bank
Nicholas Lazares

Citizens Financial Group
Lawrence K. Fish

Investors Bank & Trust Company
Michael F. Rogers

Sovereign Bank
Joseph P. Campanelli
John P. Hamill

CONSULTING: MANAGEMENT/FINANCIAL

Anonymous

Accenture
William D. Green

Bain & Company, Inc.

The Boston Consulting Group
Grant Freeland

Braver & Company, P.C.
Patrick B. Riley

BusinessEdge Solutions Inc.
Andrew J. Campbell

CRA International
James C. Burrows

Hewitt Associates
Jim Wolf

Huron Consulting Group
George E. Massaro

Continued on page 87

Derby and Company

Is this your strategy for managing investments?

Managing your investments shouldn't be a game of chance. It takes reputable, trusted guidance to make decisions that will determine the outcome of your family's unique financial future. We should know – we've been doing it for generations.

We hope you'll give us a call when you're ready.

617.527.0033
www.derbyandcompany.com

"equally at home in a home theater and audiophile stereo systems" — McIntosh XLS Series

Even the most challenging rooms have a McIntosh XLS speaker solution that delivers exquisite musical and unified audio sound.

For more than 30 years, Audio Video Design has designed home electronics that blend seamlessly with decor.

The well-orchestrated home has scores of possiblities. Let us conduct the performance.

Audio Video DESIGN
- Home Theatre
- Built In Music
- Home Networking
- Lighting
- Telephone

McIntosh

170 Needham St. Newton, MA
617.965.4600

BSO Consolidated Corporate Support *(continued)*

Mr. and Mrs. Harvey Chet Krentzman

Market Metrics
Steve DeLano

Mercer Human Resource Consulting
James J. McCaffrey, Esq.

New Horizons Partners, LLC and Literary Ventures Fund, Inc.
James L. Bildner

Towers Perrin
Wayne E. Fingas

UHY
Mai Wang

CONSULTING: COMMUNICATIONS/DESIGN

Sametz Blackstone Associates
Roger Sametz

CONSUMER PRODUCTS

Boston Acoustics, Inc.
Andrew Kotsatos

The Gillette Company
Cathleen J. Chizauskas

Phelps Industries LLC
Richard J. Phelps

EDUCATION

Babson College
Brian M. Barefoot

Curry College
Kenneth K. Quigley, Jr.

ELECTRICAL/ELECTRONICS

Aldon Electric Inc.

City Lights Electrical Company, Inc.
Maryanne Cataldo

Hurley Wire and Cable
Arthur J. Hurley, Jr.

Tri-State Signal, Inc.
Robert B. Dawe, Jr.

Wayne J. Griffin Electric, Inc.
Wayne J. Griffin

ENERGY/UTILITIES

Global Companies LLC
Alfred Slifka

KeySpan Energy Delivery New England
Nickolas Stavropoulos

NSTAR
Thomas J. May

Sprague Energy
John McClellan

Tennessee Gas Pipeline

ENTERTAINMENT/MEDIA

CBS 4/UPN 38/UPN 28
Julio J. Marenghi

Greater Media, Inc.
Peter H. Smyth

WHDH - TV
Michael Carson

ENVIRONMENTAL

Initial Tropical Plants
Gary Maltais

FINANCIAL SERVICES/INVESTMENTS

Anonymous (3)

Advent International Corporation
Peter A. Brooke

Atlantic Trust
Jeffrey Thomas
Jack Markwalter
Edward I. Rudman

The Baupost Group, LLC
Seth A. Klarman

Boston Capital Corporation
Richard J. DeAgazio

Boston Stock Exchange
Kenneth R. Leibler

Clough Capital Partners, LP
Charles I. Clough, Jr.

Dick and Ann Marie Connolly

Cypress Capital Management, LLC
Richard L. Arvedlund

Deutsche Bank Securities Inc.
Stuart C. Williams

Eaton Vance Corp.
Alan R. Dynner, Esq.

Essex Investment Management Co. LLC
Joseph C. McNay

Exel Holdings, Inc.
Paul M. Verrochi

General Catalyst Partners
David P. Fialkow

Goldman, Sachs & Co.

John Hancock Financial Services
John D. DesPrez III

Kaufman and Company, LLC
Sumner Kaufman

Keefe, Bruyette & Woods, Inc.

LPL Financial Services
Mark S. Casady

Lehman Brothers
John White

Longwood Investment Advisors
Robert A. Davidson

Loomis, Sayles & Company, LP
Robert J. Blanding

Mellon New England
David F. Lamere

Morgan Stanley
Investment Banking Division

Navigator Management Co., L.P.
Thomas M. O'Neill

Parthenon Capital
Ernest K. Jacquet
John C. Rutherford

Perry Capital, LLC
Paul A. Leff

Putnam Investments
Charles E. Haldeman

Saturn Partners
Jeffrey S. McCormick

Standard & Poor's
Robert L. Paglia

State Street Corporation
Alan Greene
George A. Russell, Jr.

State Street Development Management Corp.
John R. Gallagher III

W.P. Stewart & Co. Foundation, Inc.
Marilyn Breslow

Watermill Ventures
Steven E. Karol

Continued on page 89

The World's Greatest Musicians. The World's Greatest City. The World's Finest Piano.

M. Steinert & Sons salutes the Boston Symphony Orchestra artists who choose to own and perform on Steinway Pianos.

James Levine
Jonathan Biss
Richard Goode

Andreas Haefliger
Jean-Yves Thibaudet

M. Steinert & Sons
STEINWAY & OTHER PIANOS OF DISTINCTION

162 Boylston Street, Corner of Charles Street, Boston **617-426-1900**
Sherwood Plaza, Route 9 East, Natick **508-655-7373**
1 Gold Star Boulevard, Worcester **508-755-2506**

BSO Consolidated Corporate Support *(continued)*

Weston Presidio
Michael F. Cronin

FLOWERS

Cedar Grove Gardens
Richard O'Mara

FOOD SERVICE/ EQUIPMENT/INDUSTRY

Au Bon Pain

Boston Showcase Co.
Jason E. Starr

Gourmet Caterers, Inc.
Robert A. Wiggins

Johnson O'Hare Company
Harry T. O'Hare, Jr.

GRAPHIC DESIGN

DiSanto Design
Roseanne DiSanto

Graphics Marketing Services, Inc.
Mike Lipson

HEALTH CARE

Blue Cross Blue Shield of Massachusetts
Cleve L. Killingsworth, Jr.

Harvard Pilgrim Health Care
Charles D. Baker
Joseph C. Capezza

Tufts Health Plan
Rich Hallworth

HIGH TECHNOLOGY

Analog Devices, Inc.
Ray Stata

Cisco Systems, Inc.
Richard Wenning

Helix Technology Corporation
Robert J. Lepofsky

IBM
Sean C. Rush

International Data Group
Patrick J. McGovern
Howard Sholkin

Medical Information Technology, Inc.
A. Neil Pappalardo

Millipore Foundation
C. William Zadel

PerkinElmer, Inc.
Gregory L. Summe

Raytheon Company
William H. Swanson

Waters Corporation
Douglas A. Berthiaume

HOTELS/HOSPITALITY

The Fairmont Copley Plaza Boston
Jonathan D. Crellin

Four Seasons Hotel Boston
Peter O'Colmain

Marriott Residence Inn Boston Harbor on Tudor Wharf
Richard Kelleher

The Red Lion Inn
Nancy J. Fitzpatrick

The Ritz-Carlton Hotels of Boston
Erwin Schinnerl

INSURANCE

Aon Corporation
Kevin A. White

Arbella Insurance Group
John Donohue

Chubb Group of Insurance Companies
John H. Gillespie

Hilb, Rogal, and Hobbs Insurance Agency
Paul D. Bertrand

Lexington Insurance Company
Kevin H. Kelley

Liberty Mutual Group
Edmund F. Kelly

Marsh
John C. Smith

Safety Insurance Company
David F. Brussard

Savings Bank Life Insurance
Robert K. Sheridan

William Gallagher Associates
Philip J. Edmundson

INTERNET/INTERNET PROFESSIONAL SERVICES

Digitas
David Kenny

LEGAL

Bingham McCutchen LLP

Choate, Hall & Stewart
Samuel B. Bruskin, Esq.
William P. Gelnaw, Esq.

Duane Morris LLP
Martin B. Shulkin, Esq.
Richard J. Snyder, Esq.

Gadsby Hannah LLP
Leonard L. Lewin, Esq.

Goodwin Procter LLP
Regina M. Pisa, Esq.

Goulston & Storrs
Alan W. Rottenberg, Esq.

Hinckley Allen & Snyder LLP
Joel Lewin, Esq.

Keegan & Werlin LLP
Robert J. Keegan, Esq.

Kirkpatrick & Lockhart Nicholson Graham LLP
Mark Haddad, Esq.

Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.
R. Robert Popeo, Esq.

Nixon Peabody LLP
Robert H. Adkins, Esq.
Craig D. Mills, Esq.

Palmer & Dodge LLP
Jeffrey F. Jones, Esq.

Ropes & Gray LLP
Douglass N. Ellis, Jr., Esq.

Weil, Gotshal & Manges LLP
James Westra, Esq.

Wilmer Cutler Pickering Hale and Dorr LLP
William F. Lee, Esq.

MANUFACTURER'S REPS/ WHOLESALE DISTRIBUTION

Jofran
Robert D. Roy

Martignetti Companies
Carmine A. Martignetti

Trinchero Family Estates
John Adams

Unisource Worldwide Inc.
Mike Nash

United Liquors Ltd.
A. Raymond Tye

Williams Scotsman
John Simard

MANUFACTURING

Cabot Corporation
Kennett F. Burnes

Connell Limited Partnership
Francis A. Doyle

Continued on page 91

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

"It's Worth the Wait."

Planning the perfect retirement in historic Concord is easier than ever when you sign up for Newbury Court's Future Residents Waiting List. Whether you're ready to retire now, or 5 or 10 years from now you can reserve the suite of your choice with a small refundable deposit.

Newbury Court

A distinctive Retirement Community in historic Concord.

Coming Soon! 35 Additional Independent Living Apartments. Call Joyce Irvine Cassidy at: (978) 369-5155

EQUAL HOUSING OPPORTUNITY

100 Newbury Court, Concord, MA 01742 • Sponsored and Managed by: New England Deaconess Association

BSO Consolidated Corporate Support *(continued)*

Harvey Industries, Inc.
Alan M. Marlow

J.D.P. Co.
Jon D. Papps

New Balance Athletic Shoe, Inc.
James S. Davis

Ty-Wood Corporation
Joseph W. Tiberio

Tyco Healthcare
Richard J. Meelia

W.R. Grace & Company
Robert J. Bettacchi

Watts Water Technologies
Patrick S. O'Keefe

MEDICAL MANUFACTURING/ RESEARCH

Boston Scientific Corporation
Lawrence C. Best

PAPER MERCHANT

Lindenmeyr Munroe
David Manning

xpedx
David Ashe

PHILANTHROPIC

Anonymous

Boston Red Sox Foundation

The Catchings Family

John and Diddy Cullinane

Barbara and Jim Cleary

Joan and Ted Cutler

Alan R. Dynner

Cecilia and John F. Farrell, Jr.

Gerald R. Jordan Foundation
Gerald R. Jordan

Jonathan and Jeannie Lavine

Lawyer Milloy Foundation
Lawyer Milloy

Mr. and Mrs. Peter S. Lynch

Richard and Sara Page Mayo

The New England Foundation
Joseph C. McNay

New England Patriots Foundation

Mr. Mark E. Nunnelly and Ms. Denise M. Dupre

Joseph and Joan Patton

Mr. and Mrs. Thomas A. Russo

Thomas G. Stemberg

Adam J. Weiner

PRINTING/PUBLISHING

The Boston Globe
Richard J. Daniels

George H. Dean Co.
Kenneth Michaud

Herald Media, Inc.
Patrick J. Purcell

Merrill/Daniels
Ian Levine

The Studley Press Inc.
Suzanne K. Salinetti

PROFESSIONAL SERVICES

Anonymous

Blake & Blake Genealogists, Inc.
Richard A. Blake, Jr.

ML Strategies, LLC
Stephen P. Tocco

Russell Reynolds Associates
J. Nicholas Hurd

REAL ESTATE/BUILDING/ CONTRACTING

The Abbey Group
David R. Epstein
Robert Epstein

Barker Steel Co. Inc.
William Brack

Beacon Capital Partners

Boston Properties, Inc.
Edward H. Linde

Boulder Capital
Roy S. MacDowell, Jr.

Carruth Management LLC
Michael J. Egan

Carson Limited Partnership
Herbert Carver

Central Ceilings, Inc.
Joseph B. McPherson

Century Drywall Inc.
Michael Elliott

Coldwell Banker Residential Brokerage
Richard J. Loughlin, Jr.

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Continental Wingate Company, Inc.
Scott Schuster

Corcoran Jennison Companies
Joseph E. Corcoran

The Davis Companies
Jonathan G. Davis

Dimeo Construction Company
Bradford S. Dimeo

EA Fish Associates
Edward A. Fish

E.M. Duggan Inc.
Paul J. Harrington

The Flatley Company
Thomas J. Flatley

The Halleran Company, LLC
Arthur J. Halleran, Jr.

Heritage Property Investment Trust, Inc.
Robert Prendergast

Hines
David G. Perry

Intercontinental Real Estate Corporation
Peter Palandjian

J. Derenzo Co.
David Howe

Limbach Company LLC
Fredric J. Dorci

Meredith & Grew
Thomas J. Hynes, Jr.
Kevin C. Phelan

N.B. Kenney Company, Inc.
Steven Kenney

New Boston Fund
Jerome L. Rappaport, Jr.

New England Development
Stephen R. Karp
Steven S. Fischman

New England Insulation Company
Theodore H. Brodie

Nordblom Company
Rodger P. Nordblom

Continued on page 93

A personal, hopeful, and active approach to recovery.

At WestBridge, we provide integrated care to support the recovery of families and individuals facing co-occurring mental illness and substance use disorders.

We provide individualized services such as: Residential Treatment ▪ Care Management ▪ Consultation

Knowing that a healthy life is within reach is the first step to recovery. Start today with a call to WestBridge at 800.889.7871.

WESTBRIDGE
COMMUNITY SERVICES
Family-centered recovery for mental illness & substance use disorders.

800.889.7871 www.westbridge.org
All WestBridge services are private pay and strictly confidential.

TCH
THE CAMBRIDGE HOMES
A Not-for-Profit Tradition of Caring since 1899

Offering Gracious Assisted Living in a Georgian Brick Building Next to Mount Auburn Hospital

THE CAMBRIDGE HOMES
617-876-0369
www.seniorlivingresidences.com

BSO Consolidated Corporate Support *(continued)*

Northeast Interior Supply, Inc.
John Filion

O'Connor Capital Partners
Jeremiah W. O'Connor, Jr.

Otis & Ahearn
Kevin J. Ahearn

PH Mechanical Corp.
Paul Hayes

Patriot Construction Services
Sam McClain

Rose Associates, Inc.
Philip J. Rogers

S&F Concrete Contractors, Inc.
Antonio Frias

S.R. Weiner & Associates, Inc.
Stephen R. Weiner

Stonegate Group
Sean McGrath

Suffolk Construction Company, Inc.
John F. Fish

TA Associates Realty
Michael A. Ruane

Tishman Speyer
Thomas N. O'Brien

Trammell Crow Company
Joseph P. Fallon
Charles S. O'Connor
Sean M. Teague

THE WELCH CORP.
Albert J. Welch III

RENTALS

United Rentals
Mike MacDonald

RESTAURANTS

Legal Sea Foods
Roger Berkowitz

RETAIL

BJ's Wholesale Club, Inc.
Michael T. Wedge

Christmas Tree Shops
Chuck Bilezikian

The E.B. Horn Company
Philip H. Finn

Heritage Flag Company
Amy McDonald

Jordan's Furniture
Barry and Eliot Tatelman

Staples, Inc.
Shira Goodman

The TJX Companies, Inc.
Bernard Cammarata
Christine A. Strickland

SCIENCE/MEDICAL

Agencourt Bioscience Corporation
R. Brian McKernan

Bicon Dental Implants

Charles River Laboratories, Inc.
James C. Foster

Fisher Scientific International Inc.
Paul M. Montrone

SOFTWARE/ INFORMATION SERVICES

EDS
Joe Fraser

Keane, Inc.
Brian T. Keane

SUPERMARKETS

The Stop & Shop Supermarket Company, Inc.
Marc Smith

TELECOMMUNICATIONS

Granite Telecommunications
Robert T. Hale, Jr.

Intelligent Systems & Controls Contractors, Inc.
John Deady

Nortel
Anthony Cioffi

Siemens
Paul Maier

Telecommunications Insight Group, Inc.
Paul C. Trane

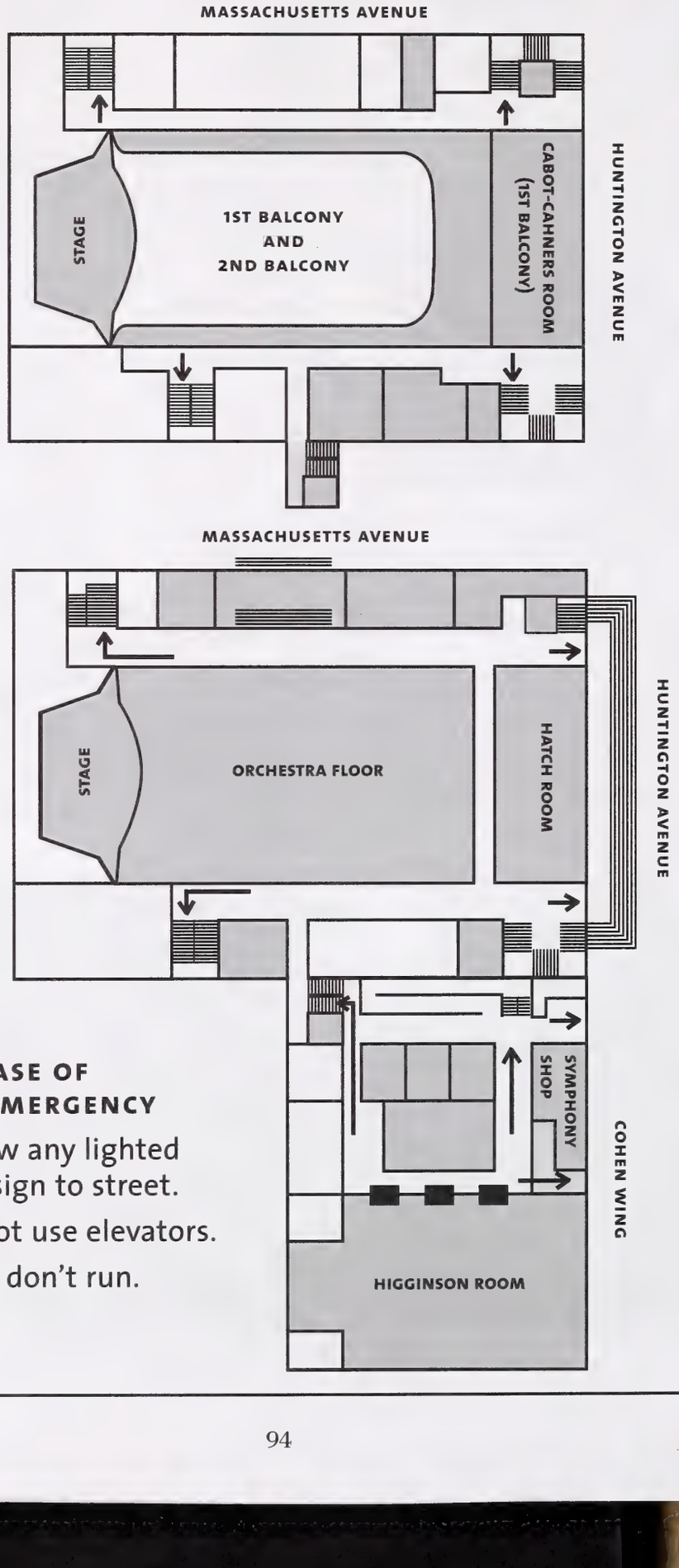
Verizon
Donna C. Cupelo

TRAVEL/TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Grand Circle Corporation
Alan E. Lewis

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Where stately meets state-of-the-art, nature abounds.

Prestigious Belmont Hill.

Introducing 55 new architecturally distinctive townhomes in Phase I.
Located in a landscaped setting touched by Frederick Law Olmstead.
Offered at $1,095,000 to $1,350,000.
Sales center open daily 11 a.m. to 4 p.m. Call 617.489.4898.

THE WOODLANDS
AT BELMONT HILL

www.TheWoodlandsAtBelmontHill.com
A NORTHLAND RESIDENTIAL PROPERTY

Rte. 2 to exit 56 onto Winter St. toward Belmont. Left on Concord Ave.
Right at fork onto Mill St. Left at first traffic signal. Follow signs to The Woodlands.

Introducing the Village at Seven Springs, Burlington, MA

Townhomes & Flats from $475,000 to $695,000
Coming Spring 2006 - 781.229.4700

Our rentals are in good company.

We offer the largest fleet of exotic rental cars throughout the Boston area and its surrounding suburbs. And at a sensible price.

Contact us today and experience what 20 years of service will bring to you.

1-888-8RENTAL, or visit us online at www.selectcarrental.com

Select Car Rental

"A special kind of car rental company."

We service the business and private sector with the most exclusive car rental service in the industry.

Executive pick-up service is available and we can deliver your vehicle with a 24-hours notice.

DISCOVER YOUR PERSONAL JEWELER

Selling and purchasing fine diamonds.

DAVID & COMPANY

SELLERS & COLLECTORS OF BEAUTIFUL JEWELRY

232 Boylston Street (Route 9), Chestnut Hill, MA 02467

617-969-6262 ❖ 1-800-328-4326

www.davidandcompany.com

Our guiding philosophy is **All is One**:

Everything and everyone belong together, in relationship and in context, at once being whole and part of a whole.

The Office of Michael Rosenfeld, Inc., *Architects*

W. Acton, MA 01720 Tel: (978) 264-0160 www.omr-architects.com

Educational Religious Corporate Municipal Residential

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

CHAMBER TEA VI
Friday, May 5, at 2:30

CHAMBER PRELUDE III
Saturday, May 6, at 6

COMMUNITY CONCERT VIII
Sunday, May 7, at 3, at St. James Church, Boston

This free concert is generously supported by the State Street Foundation.

ALEXANDER VELINZON, violin
VYACHESLAV URITSKY, violin
MICHAEL ZARETSKY, viola
MARVIN MOON, viola
MICKEY KATZ, cello

STRAVINSKY — Three Pieces for string quartet

♩ = 126
♩ = 76
𝅗𝅥 = 40

Messrs. VELINZON, URITSKY, MOON, and KATZ

JAKOULOV — *Chant IV*, for violin and viola (world premiere)

Messrs. VELINZON and ZARETSKY

MOZART — String Quintet in G minor, K.516

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

Messrs. VELINZON, URITSKY, ZARETSKY, MOON, and KATZ

Igor Stravinsky (1882-1971)
Three Pieces for string quartet

The three short pieces for string quartet by Igor Stravinsky were composed in 1914, the year after the first performance of *Le Sacre du printemps*, which had established Stravinsky instantly as the most significant composer of the age; they are dedicated to the conductor Ernest Ansermet. They have little connection, if any, with the traditional treatment of the string quartet medium, and for that reason they aroused both resentment and incomprehension. In 1924 George Dyson quoted part of the second piece in his book *The New Music* and commented, "If this type of passage has any proper place in the art of the string quartet, then the end is near."

Stravinsky actually seems to have conceived the pieces as individual, self-sufficient treatments of different moods. This is clear from the titles he applied to them when he orchestrated them in 1928 as part of his Four Studies for Orchestra; there the three movements derived from the string quartet work were called "1. Dance; 2. Eccentric; 3. Canticle." The second movement was inspired by a famous clown, Little Tich, whom Stravinsky saw in London in the summer of 1914. The last movement, with its stately, hieratic motion and alternations of register, foreshadows the *Symphonies of Wind Instruments* (1920). Late in his life, the composer declared that the last half of the third piece contained some of the best music that he wrote in this period.

Jakov Jakoulov (b.1958)
Chant, for violin and viola (world premiere)

Born in the former Soviet Union, Jakov Jakoulov attended the Moscow Conservatory and began performing professionally at fourteen, playing in gypsy ensembles and Jewish groups, conducting a small circus ensemble, and performing with an orchestra for news broadcasts. As a composer he began writing for the Moscow Artistic Theater and for films, and for television. After "unofficially emigrating" from the Soviet Union in the 1980s, he came to the United States, where he earned his doctorate at Boston University. He now lives in Newton, Massachusetts, where his eclectic musical pursuits continue.

Jakoulov has recently enjoyed numerous significant performances of his music, including those of his *Gypsy Concerto* by the Dallas Symphony, the Fort Worth Symphony, New European Strings, and at the Under the Tuscan Sun Festival in Italy. His ballet *All at Once* was performed by the Juilliard Orchestra in September 2004 and at the Boston Ballet in May 2005 by the New England String Ensemble under Susan Davenny Wyner. His large-scale *Narek*, for male voices and an ensemble including Armenian folk instruments, was first performed in spring 2005 in New York City. He has also released two discs of piano improvisation—"Emma's Songs" and "Children of the Wind." This coming summer he will give a solo piano recital at the Newport Music Festival.

Chant IV for violin and viola is the fourth completed piece in a projected series of five similarly titled string duos; the first completed, *Chant II* for cello and double bass, dates from 1989, and the second, *Chant III* for viola and cello, from 2005, when the idea for a series of such works was born. *Chant I* for two double basses was completed a few months ago, and *Chant V* for two violins is in progress. Performed as a group, the completed series would begin low and end high, beginning with the piece for two double basses and ending with the work for two violins.

BSO violist Michael Zaretsky and BSO cellist Mickey Katz gave the world pre-

miere of *Chant III* at Tanglewood last summer. The performance of the present *Chant IV* for violin and viola on Friday, May 5, 2006, at Symphony Hall is the world premiere. Michael Zaretsky and Jakoulov have collaborated closely for several years; in addition to *Chant III* and *Chant IV*, Jakoulov has written several works for Zaretsky, including his Viola Concerto No. 2. Zaretsky has also recorded Jakoulov's Viola Sonata and his *Stylistic Reminiscences of Glinka's Valse-Fantaisie*, both dedicated to the violist.

Chant IV is in a single movement. The three-note arpeggio with which the solo viola begins the work is central to the material, being used to shift the meter unpredictably already within the first few measures and acting both as melodic motif and accompaniment in various guises. The violin's melody, its short descending phrases insistently returning to the same or nearly the same pitch only to fall again, has a lamenting quality. The interplay of short phrases tending strongly upward or downward is one of the piece's impelling characteristics, although just as important are the suspended, intense moments high in the instruments' pitch range.

Wolfgang Amadè Mozart (1756-1791)
String Quintet No. 2 in G minor, K.516

When Wolfgang Amadè Mozart came to write his first string quintet (K.174 in B-flat major) in 1773, he already had models—some with two violas, some with two cellos—in such composers as Haydn, Boccherini, and Mysliveček. K.174 is a fine work, but Mozart's remaining five examples of the genre (one being a rescoring of the C minor wind octet, K.388) all rank in the masterpiece category. After K.174 Mozart did not return to the string quintet for fourteen years, which in his short career meant the difference between a teenage miracle and a composer at the very height of artistic maturity. The G minor string quintet, K.516, along with its companion in C major, K.515, dates from 1787, the year of *Don Giovanni* and *Eine kleine Nachtmusik*. In K.516 Mozart combined emotional depth, technical assurance, contrapuntal mastery, the broad scope of the symphony, and even elements of the concerto and opera in his handling of the five independent parts.

Like the famous G minor symphony, the G minor quintet opens in a mood of anguished restlessness, with the first violin presenting a sorrowful, fragmented theme

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

over throbbing accompaniment. The theme is exceptionally long (24 bars before full closure), which is unusual enough in itself in 18th-century writing. In addition, so absorbed is Mozart with G minor that, in a highly unusual move, he retains it for the second subject as well (convention would have sent the tonality into B-flat major here). Emotional tension remains high, with little relief anywhere in the movement.

The Menuetto is hardly dance music, and if it is, it is a dance of protest and rage. There is no respite from the tension of the first movement, and the key remains resolutely in G minor except for the consolatory central Trio section in G major. The third-movement Adagio may be seen as a harbinger of the late Beethoven quartets—deeply interiorized, highly expressive, infused with great rhythmic variety, and alternating music of utmost repose with that of acute agitation.

Mozart originally intended to write a final movement in G minor, but then thought better of it. To ease the listener out of the third movement's profound personal journey, he introduces the fourth movement with another extended Adagio passage in which the first violin takes on the role of an operatic character singing a lyrical cantilena above accompaniment from the other four instruments. When the Allegro arrives, it is in sunny G major to a lilting theme that serves as the recurring melodic material in this rondo-form movement.

—Notes by Steven Ledbetter (Stravinsky), Robert Kirzinger (Jakoulov), and Robert Markow (Mozart)

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000 and became an assistant concertmaster of the BSO in August 2005. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Metamorphoses Orchestra, and Chappaqua Symphony in New York; and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

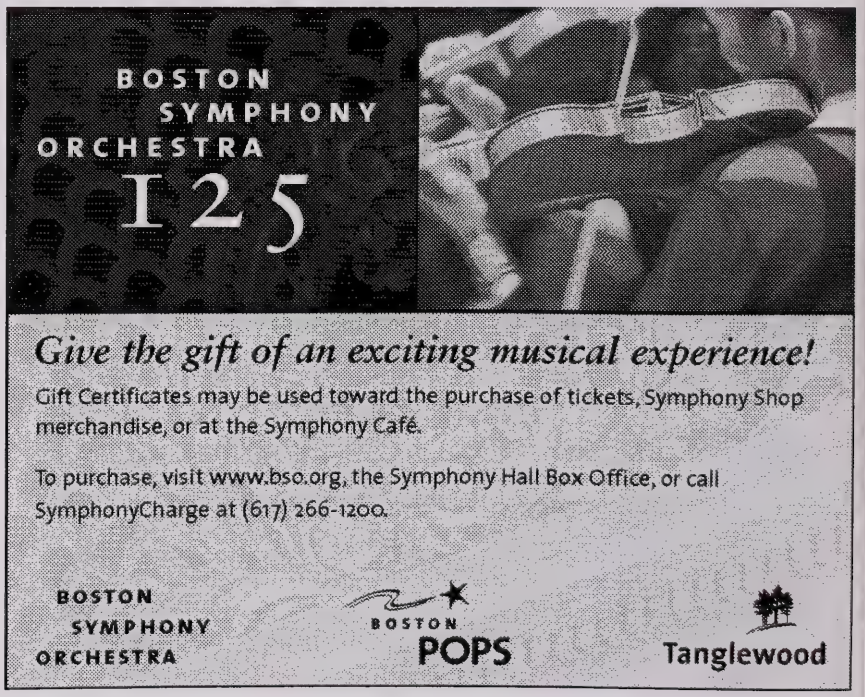
When **Vyacheslav Uritsky** applied for emigration from Russia to the United States, he was immediately dismissed from the Moscow Philharmonic, with which he had been a member of the first violin section for fourteen years. After waiting three months in Moscow and three more months in Rome, he arrived in the United States with his wife and daughter just one day before his scheduled Boston Symphony Orchestra audition in April 1975. Born in Kherson, Russia, Mr. Uritsky grew up in Odessa, a town of strong musical traditions; he began his musical training there with Olga Goldboum and continued at the Odessa State Conservatory with Leonid Lambersky. Following his graduation from the conservatory, he became a member of the Moscow Philharmonic and Moscow Philharmonic Soloist Ensemble and toured Europe, Asia, and the United States. A former chamber music coach at the Gnesin Institute of Music, Mr. Uritsky has performed chamber music throughout New England. A former faculty member at the New England Conservatory and the Boston University Tanglewood Institute, he now continues to teach privately. Mr. Uritsky

joined the Boston Symphony Orchestra's second violin section in 1975 and became assistant principal second violin two years later.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. Mr. Zaretsky's most recent release on the Artona label is of the six Bach cello suites as transcribed for viola. Previous Artona releases include a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov; and "Singular Voices," a Brahms/Schumann disc including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano (with mezzo-soprano Pamela Dellal), and Schumann's *Märchenbilder* for viola and piano.

Violist **Marvin Moon** joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennett Square (PA) Symphony Orchestra.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.



Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit www.bso.org, the Symphony Hall Box Office, or call SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 23, 2005, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

with assisting Boston Symphony Orchestra members

Mark McEwen, oboe	Suzanne Nelsen, bassoon
Scott Andrews, clarinet	Daniel Katzen, horn

BEETHOVEN — Octet in E-flat, Opus 103, for two oboes, two clarinets, two horns, and two bassoons

Allegro
Andante
Menuetto. Allegro; Trio
Finale. Presto

GANDOLFI — *Plain Song, Fantastic Dances* (2005), for violin, viola, cello, double bass, clarinet, horn, and bassoon

(world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club in celebration of the Club's 125th anniversary)

I. St. Botolph's Fantasia
II. Tango Blue
III. Quick Step

INTERMISSION

BEETHOVEN — Sextet in E-flat for two horns and string quartet, Opus 81b

Allegro con brio
Adagio
Rondo. Allegro

GOUNOD — *Petite Symphonie* for flute, two oboes, two clarinets, two horns, and two bassoons

Adagio et Allegretto
Andante cantabile
Scherzo. Allegro moderato
Finale. Allegretto

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Ludwig van Beethoven (1770-1827)
Wind Octet in E-flat, Opus 103
Sextet in E-flat for two horns and string quartet, Opus 81b

The three "older" pieces on this program are seldom encountered, and stand apart from our everyday expectations of their composers' music. When we think of Beethoven's chamber music, we think mainly in terms of string music (the quartets and trios in particular), music for strings with piano (e.g., the piano trios, the violin sonatas, and the cello sonatas), or perhaps the Opus 20 Septet for strings and winds that was one of the composer's earliest works to win him public success (in 1800), when he had yet to complete his First Symphony. But there is also a substantial body of miscellaneous chamber music by Beethoven, for wind band and other ensembles, written early on as he was developing expertise as a composer, and sometimes aimed (as was apparently the case with the Wind Octet) at gaining the attention of potential employers to whom he would send his manuscripts. Much of this music was published only well after it was originally composed (there was of course money to be had for anything he could publish throughout his career), or even after Beethoven's death.

The two Beethoven works to be heard here are early ones written within a few years of each other. Both are consistently engaging in terms of their formal structures, and thoroughly idiomatic in their treatment of the instruments. Though published 1830 in Vienna (three years after Beethoven's death), the Opus 103 Wind Octet that opens this program—the earliest of the composer's works for wind ensemble—was written in the early 1790s and revised in 1793. (In 1795, Beethoven would thoroughly rework the Octet into his E-flat string quintet, Opus 4.) The Sextet for two horns and string quartet, published in Bonn, 1810, as his Opus 81b, also dates from around 1795. (Opus 81a is the piano sonata *Les Adieux*, dating from 1809-10.)

The first movement of the Wind Octet finds Beethoven at his playful best—rhythmically subtle and inventive, and fully exploiting the contrasting characters and colors of the different instruments. The Andante, in a broader-breathed 6/8, contrasts strikingly with the opening, cut-time Allegro in pace, flow, and mood. The songful contributions of the oboe as *primus inter pares* are particularly noteworthy here. The Menuetto is a "scherzo" in all but name, the Trio again providing contrast of texture, tone, and pace. The finale, again in cut-time but this time a faster Presto, is once more unfailingly lively and inventive in its thematic material, and in its conversational interplay among all the participants.

A SPECIAL CONCERT AT SYMPHONY HALL
Sunday, January 22, 2006, at 3 p.m.

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
MATTHEW POLENZANI, tenor

BEETHOVEN *An die ferne Geliebte*, for tenor and piano; Quintet in E-flat for piano and winds, Opus 16 • SCHOENBERG Piano Pieces, Opus 19; *Pierrot Lunaire*, for soprano and chamber ensemble

Single tickets ranging from $29 to $108 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Symphony Hall box office.

The Sextet for two horns and string quartet is a three-movement work that, in its spotlighting of the brass instruments, suggests a concerto for two horns. The first movement is headed "Allegro con brio," that most familiar of Beethovenian tempo markings. The virtuosity Beethoven expects of his horn players is evident in a matter of moments: outdoorsy horn calls soon give way to faster moving arpeggiations and then still quicker-moving scale-patterns. The second theme finds the two horns "singing" as a duo; throughout the movement, the division of labor between them remains a striking element of Beethoven's compositional plan. The two horns take the lead in the more broadly paced, songful Adagio. To close, the rondo-finale with its hunting-horn theme once more evokes the instrument's accustomed outdoor habitat Though the central episode hints briefly at momentary danger (it was typical in rondo form for the central episode to turn minor-modish), this closing movement is filled primarily with good humor and invention for all involved.

—Marc Mandel

Michael Gandolfi (b.1958)
Plain Song, Fantastic Dances (2005)

Michael Gandolfi's musical interests encompass not only contemporary concert music, but also the jazz, blues, and rock genres by which route he came to music as a guitar player. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. A faculty member of the New England Conservatory and the Tanglewood Music Center for many years, he has written music for such groups as Speculum Musicae, the Orpheus Chamber Orchestra, and Boston Musica Viva, and has had his music performed by such ensembles as the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, Nieuw Sinfonietta Amsterdam, and Boston Modern Orchestra Project, among others. He is currently writing pieces for the Weilerstein Trio (to be premiered in January at Jordan Hall) and the wind ensemble Vento Chiari, and a saxophone concerto to be performed by Kenneth Radnofsky and the Boston Modern Orchestra Project. In 2004 he wrote *Impressions from "The Garden of Cosmic Speculation"* on commission from the Tanglewood Music Center. It was premiered by the TMC Orchestra in August 2004 and was also performed by the Boston Symphony Orchestra in January 2005. In addition to *Impressions from "The Garden of Cosmic Speculation,"* the BSO has also performed his *Points of Departure*.

Plain Song, Fantastic Dances is the result of a commission from the St. Botolph Club for its 125th anniversary. The St. Botolph Club is a venerable institution, originally an arts-oriented men's club, whose members over the years have included such luminaries as Henry Lee Higginson, John Singer Sargent, William Dean Howells, and Robert Frost. Now including both genders, its mandate is "for the purpose of promoting social intercourse among persons connected with, or interested in the arts, humanities and sciences...." In 2004, a committee of club members decided to commission the work being premiered today by the Boston Symphony Chamber Players, and, from a short list of composers suggested by the club committee, the Chamber Players planning committee chose Michael Gandolfi.

St. Botolph was a 7th-century monk who established a monastery in what is now Lincolnshire, in England. A corruption of "Botolph's stone" became the name of the Lincolnshire town of Boston, from which the Massachusetts city takes its name. Gandolfi, cognizant of the historical import of his commission, drew on several different sources from the past in creating his three-movement work for clarinet, bassoon, horn, violin, viola, cello, and double bass. The composer's note on the piece follows below.

—Robert Kirzinger

Plain Song, Fantastic Dances was commissioned by the St. Botolph Club for the Boston Symphony Chamber Players in celebration of the Club's 125th anniversary. At the time I set out to compose this work I was studying Stravinsky's *Apollon Musagète*, admiring the paintings and photographic collages of David Hockney, and reading Boris Vian's *Autumn in Peking*. Among other things, I was impressed by the bold strokes and clarity of line apparent in the Stravinsky and Hockney works as well as the strong connection to their respective traditions. This was complemented by the surreal, humorous, and irreverent nature of Vian's writing. All of the works shared a vibrant, vivid, and assured purposefulness that I sought to create in *Plain Song, Fantastic Dances*.

I selected an early plainsong (Gregorian chant) to serve as the primary theme for the opening movement of the work, *St Botolph's Fantasia*, in tribute to St. Botolph, a 7th-century English monk. I also found a 12th-century Notre Dame School melismatic organum based on this chant melody, which I quote at the beginning and end of the movement. (Melismatic organum is a two-part composition in which an elaborate melody is composed over a pre-existing chant.) The overall design of this movement is a variation form that presents

COMING CONCERTS AT JORDAN HALL

Sunday, January 8, 2006, at 3 p.m. ◆ STRAVINSKY Concerto in E-flat, *Dumbarton Oaks* • COPLAND *Quiet City*, for trumpet, oboe, and strings • J.S. BACH *Brandenburg* Concerto No. 3 in G, BWV 1048 • COPLAND *Appalachian Spring* (original chamber version for thirteen instruments)

Sunday, March 26, 2006, at 3 p.m. ◆ ORFF *Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion • HINDEMITH *Kammermusik* No. 1 for chamber ensemble • SCHUBERT String Quintet in C, D.956

Sunday, April 30, 2006, at 3 p.m. ◆ ALL-MOZART PROGRAM • Flute Quartet in D, K.285 • Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 • Quintet for horn and strings, K.407 • Clarinet Quintet in A, K.581

Single tickets at $30, $22, and $17 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

the Gregorian melody in increasingly elaborate contrapuntal treatments, culminating in a seven-part texture in which the theme is stated in multiple speeds and keys.

The second movement, *Tango Blue*, is light, rhythmical, and bluesy. It features the woodwinds and horn supported by a pizzicato string-accompaniment that is mildly evocative of tango rhythms. Two extensive solos, one each for the horn and clarinet, lead to the climax of the movement, during which the strings abandon their pizzicato-accompaniment role, join in the melodic features of the movement, and ultimately lead the ensemble in the return of the opening harmonies and figures.

Quick Step is a fast-paced finale driven by a primary melody that derives from the movement's opening harmonic sequence. This melody is sequentially stated by several instruments and in several keys before leading to the movement's detailed, contrapuntal middle section. The contrapuntal passages smoothly lead back to the opening harmonic sequence. When this occurs, one might expect a full recapitulation of the primary melody. However, a fragment of one of the contrapuntal melodies is heard instead. This fragment serves as the material for a transition that leads to an extended coda in which the plainsong from the first movement reappears. The primary melody of the third movement emerges from within the increasingly elaborate accompaniment, providing counterpoint for the plainsong and enabling the piece to reach its ultimate close.

—Michael Gandolfi

Charles Gounod (1818-1893)
Petite Symphonie for winds

Despite the large quantity of liturgical works, oratorios, cantatas, and songs (both sacred and secular) to be found in the listing of his works, as well as orchestral, band, chamber, and piano music, Gounod for most of us means opera, notably *Faust* (1859) and *Roméo et Juliette* (1867), to name the two most famous of his ten. As a youth he was precocious not just in music but also in drawing, as existing sketches and drawings bear out. Prior to his enrollment at the Conservatoire in Paris, his mother permitted a day off from his general schooling for lessons in harmony and counterpoint with the Paris-based Czech composer Antoine Reicha (1770-1836), whose refinement and skill in writing for wind instruments—he published four sets of wind quintets, six to a set, between 1817 and 1820—would surely have influenced the young man.

The "Little Symphony" for winds dates from 1885, when Gounod was in his mid-sixties, with all his completed operas behind him. The score is headed "For the Society of Chamber Music for Winds." Following the introductory mood-setting Adagio, the Allegretto first movement is rhythmically energized, exhibiting also an elegant, folklike character and an ingratiating pastoral quality, the latter embodied particularly in the writing for oboe. The rounded contours of the musical themes, and their captivating energy, feel typically French (consider Bizet's youthful symphony, Saint-Saëns, and the Paris-based Franck). The second-movement Andante cantabile features the solo flute as opera singer: the cantilenas of Faust and Romeo in their respective operas can't help but come to mind. The scherzo returns us to the countryside, the Trio adding a touch of bagpipes. Again, suggestions of the opera house aren't far off: the country-folk merriment, say, of certain choral scenes in *Faust*. With the finale comes a return to the comfortable, carefree manner of the first movement with those rounded themes, the staccato patterns so typical of quick wind-writing punctuating the texture before the music winds down to its gentle close. As other commentators have observed, his *Petite Symphonie* for winds seems to embody Gounod's own description of France as "essentially the country of precision, neatness, and taste—that is, the opposite of excess, pretension, disproportion, and longwindedness."

—Marc Mandel

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, Pastorale, Ragtime, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Hours:
Tuesday through Friday, 11–4
Saturday, 12–6; and from one hour
before each concert through intermission.

Symphony Shop
BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 8, 2006, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet

with LUDOVIC MORLOT, conductor

plus assisting Boston Symphony Orchestra members

Elita Kang and Bo Youp Hwang, violins
Edward Gazouleas and Robert Barnes, violas
Martha Babcock and Sato Knudsen, cellos
Lawrence Wolfe, double bass
Daniel Katzen, horn

and

Mark Kroll, harpsichord
Vytas Baksys, piano

STRAVINSKY — Concerto in E-flat for chamber orchestra, *Dumbarton Oaks*, *8.v.38*

Tempo giusto
Allegretto
Con moto

LUDOVIC MORLOT, conductor

COPLAND — *Quiet City*, for trumpet, oboe, and strings

CHARLES SCHLUETER, trumpet
JOHN FERRILLO, oboe
LUDOVIC MORLOT, conductor

BACH — *Brandenburg* Concerto No. 3 in G, BWV 1048

[Allegro]
Largo (from the Sonata in G for violin and harpsichord, BWV 1019)
Allegro

INTERMISSION

COPLAND — *Appalachian Spring* (original version for thirteen instruments)

LUDOVIC MORLOT, conductor

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Igor Stravinsky (1882-1971)
Concerto in E-flat for chamber orchestra, *Dumbarton Oaks*, *8.v.38*

Stravinsky composed this concerto on a commission from Mrs. Robert Woods Bliss, beginning work at the Château de Montoux, near Annemasse, France, in the spring of 1937 and completing it in Paris on March 29, 1938. Nadia Boulanger conducted the first performance on May 8, 1938 ("*8.v.38*," as incorporated into the title of the piece), at the Bliss family estate—"Dumbarton Oaks"—in Washington, D.C., in celebration of the thirtieth wedding anniversary of Mr. and Mrs. Bliss. The chamber scoring calls for one flute, one E-flat clarinet, one bassoon, two horns, three violins, three violas, two cellos, and two double basses.

The title, as it appears on the score, was the result of negotiations between Stravinsky and his publisher Willy Strecker shortly after the premiere. Mrs. Bliss wanted the work to be called "Dumbarton Oaks Concerto" after her property; and it had been suggested to Stravinsky by his collaborator and friend Samuel Dushkin (for whom he wrote his Violin Concerto in D) that he might "tranquilly go on composing Dumbarton Oaks Concertos as Bach did his Brandenburg Concertos," since Mrs. Bliss intended to continue giving concerts at her estate, and she might become a long-term patron to the composer. But Strecker disliked the title "Dumbarton Oaks Concerto" and suggested a compromise: give the work a formal title, "Concerto in E-flat," and add as a notation the place and date of the first performance. Thus the added becomes a hint to the character of the piece, which is really a celebratory divertissement composed as a gift for a wedding anniversary. And Stravinsky's own reference, in a letter to Strecker, to Bach's *Brandenburg* Concertos, was entirely appropriate, in that the *Dumbarton Oaks* Concerto was, at least in its opening movement, explicitly inspired by the Bach compositions, especially the Third.

Here, as in so many places in Stravinsky's output, the past seems alive in the mind of the composer, not because he is imitating an older piece or style—anyone can do that—but because he has absorbed its essence and is recreating it in his own terms. Throughout his career, Stravinsky assimilated the most diverse influences—from ragtime to twelve-tone serialism—without ever losing his own evident personality.

The *Dumbarton Oaks* Concerto is a modern equivalent to the kinds of brilliant entertainment music that a court composer would have been called upon to write two centuries earlier to celebrate thirty years of marriage of his duke or prince—only now the aristocrats were plutocrats. Three movements in the standard fast-slow-fast pattern were a forgone conclusion. Stravinsky's first theme is similar to the opening of Bach's Brandenburg Concerto No. 3, and

A SPECIAL CONCERT AT SYMPHONY HALL
Sunday, January 22, 2006, at 3 p.m.

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte*, for tenor and piano; Quintet in E-flat for piano and winds, Opus 16 • SCHOENBERG Piano Pieces, Opus 19; *Pierrot Lunaire*, for soprano and chamber ensemble

Single tickets ranging from $29 to $108 are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Symphony Hall box office.

his scoring likewise calls for three violins and three violas, yet another adumbration of Bach. All fifteen instruments are treated as soloists. The sonority is clear and bell-like, with occasional "added-note" dissonances, especially from the horn, to piquant effect. The first movement is predominantly polyphonic in texture, with characteristic brief motives intertwining and turning into a kind of fugue. The slow movement is built of little wisps of tune or even simply of sound, growing to a shimmering texture with subdivided strings. The processional character of the finale does not prevent it from turning briefly into a fugato as well, though it no longer has much "Bachian" feel to it. The concerto is brief: its three movements take, in all, only a dozen minutes, yet within that span Stravinsky packs rich polyphonic textures and exhilarating wit.

—Steven Ledbetter

Aaron Copland (1900-1990)
Quiet City, for trumpet, oboe, and strings

During his lifetime, Aaron Copland was well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. His most popular music is distinctively American, drawing frequently upon cowboy songs, Mexican tunes, Shaker hymns, and jazz; among his most popular scores are the ballets *Appalachian Spring*, *Rodeo*, and *Billy the Kid*; the *Lincoln Portrait*, which provides evocative musical background to a reading of Lincoln texts culminating with words from the Gettysburg Address; and the 1942 *Fanfare for the Common Man*.

Copland composed *Quiet City* in the summer of 1940, just after finishing his teaching duties at the Boston Symphony Orchestra's newly established Berkshire Music Center (now known as the Tanglewood Music Center), where he'd been invited to teach by BSO conductor Serge Koussevitzky, a longtime champion of his music. (Copland would continue to teach at Tanglewood for decades.) The premiere of *Quiet City* took place in New York's Town Hall on January 28, 1941, the first Boston performances following on April 18 and 19 that year with Koussevitzky conducting the Boston Symphony Orchestra. On that occasion, Copland's own words about the piece were printed in the BSO program book:

> In the Spring of 1939, I was asked by my friend, Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *Bury the Dead*, *The Gentle People*, and other dramas. His new opus was entitled *Quiet City*, and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two "try-out" performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revision.
>
> Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet, of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently.

Befitting its basis in a play conceived in the disquieting period just before World War II, *Quiet City* is reflective in attitude, the plangency of the two solo instruments serving to heighten, personalize, and individualize the prevailing mood—a mood quite different from Copland's more familiar *Fanfare for the Common Man*, whose briefer span captures a patriotic assurance evoking not just the American landscape, but the American dream. (The present performance of *Quiet City* features solo oboe rather than English horn—an alternative authorized in the published score). And given its more somber, gentle tone, *Quiet City* has served also (like Barber's Adagio for Strings) to memorialize: this is music that touches both the heart and the mind, music filled with wisdom, solace, and promise.

—Marc Mandel

Johann Sebastian Bach (1685-1750)
Brandenburg Concerto No. 3 in G, BWV 1048

When Bach assumed the post of Kapellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, in 1717, he made that move in the hope of spending the rest of his life there. The court was Calvinist and thus required no church music, and Bach enjoyed the change of not being primarily an organist and the challenge of providing great quantities of solo, chamber, and orchestral music. His new patron, just twenty-three, loved music and played the violin, the viola da gamba, and keyboards skillfully. But the idyll was spoiled when Bach's wife died suddenly in the summer of 1720, and the next year the professional scene darkened when the prince married. His musical interests, Bach recalled later, became "somewhat lukewarm, the more so since the new Princess seemed alien to the muses." The *Amusa*, as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. In 1723 he moved to Leipzig where he was the City Council's reluctant third choice as director of music at the churches of St. Thomas and St. Nicholas, and there he remained until his death in 1750.

Bach was looking around for greener pastures as early as March 1721, when, along with a suitably servile letter, he sent the Margrave of Brandenburg a handsome presentation copy of six concertos he had composed over the last year or so for performance in Köthen. Bach had met the Margrave and played for him in 1719 when he went to Berlin to collect a new harpsichord. (Brandenburg is the Prussian province immediately west and south of Berlin; its capital was Potsdam.) The Margrave never replied to Bach, nor did he ever use or perhaps even open the score. We are lucky that at least he kept it, because his copy is our only source for these forever vernal concertos, which have been called "the most entertaining music in the world."

Whenever Bach assembled a collection of pieces, he always took pains to make it as diverse as possible. Variety for the sake of entertainment and charm must have been at the forefront of Bach's mind, but as he worked he must have become more and more fascinated with the compositional possibilities his varied instrumentations suggested. The *Brandenburg*

COMING CONCERTS AT JORDAN HALL

Sunday, March 26, 2006, at 3 p.m. ◆ ORFF *Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion • HINDEMITH *Kammermusik* No. 1 for chamber ensemble • SCHUBERT String Quintet in C, D.956

Sunday, April 30, 2006, at 3 p.m. ◆ ALL-MOZART PROGRAM • Flute Quartet in D, K.285 • Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 • Quintet for horn and strings, K.407 • Clarinet Quintet in A, K.581

Single tickets at $30, $22, and $17 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

Concerto No. 3 is for three violins, three violas, and three cellos, with bass and harpsichord. No players are specifically and consistently designated as soloists, but Bach can arrange his seven voices—three violins and three violas, with everybody else working on the bass line—to get more different combinations than any orthodox solo grouping could provide. All the violin and viola parts become soloistic at some point, and all contribute to the *tutti* in what is texturally the most inventive of all the *Brandenburgs*.

Bach's concertos normally have three movements; *Brandenburg* No. 3 is one of the exceptions in that it lacks a slow movement. Between the two Allegros, there is only a pair of chords marked "Adagio." We cannot know for sure what Bach intended, but one solution—which has had advocates including Benjamin Britten, Thurston Dart, Serge Koussevitzky, Raymond Leppard, Neville Marriner, and Yehudi Menuhin—is to borrow and interpolate a slow movement from elsewhere in Bach. Malcolm Lowe and Mark Kroll adopt this solution today, adding the Largo in E minor that is the second movement of Bach's Sonata in G for violin and harpsichord, BWV 1019.

—Michael Steinberg

Aaron Copland
Appalachian Spring

Having already written two popular ballets—*Billy the Kid* (1938) and *Rodeo* (1942)—on American themes, Copland turned one more time to Americana for a dance piece intended for Martha Graham. The result was one of his ripest masterpieces, *Appalachian Spring*, subtitled "Ballet for Martha." Set in the early 19th-century frontier (which is to say, in western Pennsylvania), it deals with the primal issues of marriage, work, and survival in a rugged world that is softened by human interaction. Copland's music is here at its most accessible, with most of the thematic ideas consciously or unconsciously arising from the Shaker melody "Simple Gifts," on which he composed a set of variations as a climax to the ballet, before the gentle coda that leaves the frontier newlyweds alone, happy, and hopeful of the future in their newly built home. Composed in 1943-44, the work was commissioned by the Elizabeth Sprague Coolidge Foundation and was first performed on October 30, 1944, in the Coolidge Festival at the Library of Congress, with Martha Graham and Merce Cunningham among the principal dancers. The work received the Pulitzer Prize for Music, and the Music Critics' Circle Award for the outstanding theatrical work of 1944-45.

Though Copland later prepared a suite for full orchestra—the form in which this music is best-known and most frequently heard—the ballet was originally written for a large chamber ensemble of thirteen instruments (flute, clarinet, bassoon, piano, four violins, two violas, two cellos, and double bass), and was always performed with that ensemble by Martha Graham's troupe. The original chamber scoring—being performed today by the Boston Symphony Chamber Players—is a marvel of textures and colors, and deserves to be heard far more often than it is.

—Steven Ledbetter

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, Pastorale, Ragtime, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

French conductor **Ludovic Morlot** is now in his second season as an assistant conductor of the Boston Symphony Orchestra. His 2005-06 season also includes his Chicago Symphony debut on the CSO's "Music NOW" Contemporary Music Series, subscription concerts with the Dayton Philharmonic, a return appearance the Ensemble InterContemporain in Paris, and his first Young People's Concert with the New York Philharmonic. Recent appearances have included his subscription series debut with the Boston Symphony Orchestra in April 2005 (he will lead the BSO at Tanglewood in 2006) and performances with the Ensemble InterContemporain, the Orchestra Ensemble Kanazawa (both in Japan and at the Schleswig-Holstein Music Festival collaborating with Jessye Norman), the New World Symphony (sharing the podium with Michael Tilson Thomas), the Orchestre de Picardie, and the Orchestre Colonne in Paris. Mr. Morlot has maintained a close working relationship with the BSO since he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center in 2001. He has returned frequently to Boston to assist in preparing concerts, including the BSO's concert performances under Bernard Haitink of Debussy's *Pelléas et Mélisande*. He made his Tanglewood conducting debut in 2001, leading the world premiere of Robin de Raaff's Piano Concerto; the following summer he led the Boston Symphony Chamber Players for the first time. Mr. Morlot assisted Jessye Norman at the Théâtre du Châtelet in an acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*. He also served as conductor-in-residence with the Orchestre National de Lyon under David Robertson from 2002 to 2004. Trained as a violinist, Mr. Morlot studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, furthering his studies at the Royal Academy of Music under Sir Colin Davis, and then at the Royal College of Music as recipient of the Norman Del Mar Conducting Fellowship.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 26, 2006, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute and piccolo
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Charles Schlueter, trumpet
Edwin Barker, double bass	Ronald Barron, trombone

with GIL ROSE, conductor

plus assisting Boston Symphony Orchestra members

Martha Babcock, cello (Schubert)
Richard Ranti, bassoon (Orff and Hindemith)
Timothy Genis, timpani and percussion (Orff and Hindemith)
Frank Epstein, percussion (Orff)

and

Daniel Bauch, percussion (Orff and Hindemith)
Kathy Matasy, accordion (Hindemith)
Mark Kroll, harpsichord (Orff)
Vytas Baksys, piano (Hindemith)

ORFF — *Kleines Konzert* on Lute Pieces from the Sixteenth Century, for flute and piccolo, oboe, bassoon, trumpet, trombone, harpsichord, and percussion

I. ♩ = 72
II. 𝅗𝅥 = 56
III. ♩ = 72
IV. ♩ = 66
V. ♩ = 160

HINDEMITH — *Kammermusik No. 1*, Opus 24, No. 1, for twelve solo instruments

I. Sehr schnell und wild [Very fast and wild]
II. Mäßig schnelle Halbe [Moderately fast half-notes]
III. Sehr langsam und mit Ausdruck [Very slow and with expression]
IV. Äußerst lebhaft [Extremely lively]

INTERMISSION

SCHUBERT — Quintet in C for two violins, viola, and two cellos, D.956

Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

Carl Orff (1895-1982)
Kleines Konzert on Lute Pieces from the Sixteenth Century, for flute and piccolo, oboe, bassoon, trumpet, trombone, harpsichord, and percussion

Carl Orff had a rich musical life outside of *Carmina burana*. His early professional musical life shaped his compositional career, which was almost wholly centered on the theater. He was immensely interested in early music, making free transcriptions of operas by Monteverdi and works by Schütz, Byrd, and others, which transcriptions, although based significantly on earlier works, also reveal aspects of Orff's dramatic conception. *Carmina burana* itself is a semi-theatrical cycle setting Medieval Latin poems, and its style is one consciously evocative of pre-tonal and folk music. Others of Orff's stage works include theater works based on ancient Greek and Latin sources, including Hölderlin's translations of Sophocles's *Oedipus Rex* and *Antigone*; settings of Catullus in *Catulli carmina*, and of Catullus and Sappho in *Trionfo Afrodite*, the latter two pieces being grouped with *Carmina burana* into the triptych *Trionfi*; and Aeschylus' *Prometheus*, which Orff set in his own adaptation. Also important are the two fairy-tale operas *Der Mond* ("The Moon") and *Die Kluge* ("The Clever Woman"), and a series of Christian legends. Apart from the theater works, Orff wrote a few songs and choral works but little instrumental music. He was deeply involved from the early 1920s onward in developing an approach to education based on an integration of movement, poetry, and music, explicated in his text *Orff-Schulwerk*, which first appeared in the 1930s. Orff's highly influential approach continues as a basis for music education programs worldwide. He wrote five volumes of "Music for Children" as a teaching aid.

Orff's fascination with music of the past is obviously central to his Little Concerto on Lute Pieces from the Sixteenth Century, which he wrote in 1927 and revised the following decade, and which is one of his few purely instrumental works. Orff chose music by the Florentine lutenist and theorist Vincenzo Galilei (c.1528-1591) for the first movement ("senza titolo," 1568); a piece "from a codex of music from the XVI century" for the second; and, for each of the last three movements, works by the Burgundian lutenist Jean-Baptiste Besard (c.1567-after 1616): "En revenant de Saint Nicolas," "Saltin German," and "Branles de Village." Orff's instrumentation immediately colors the ancient tunes with 20th-century timbres, as does Stravinsky's in *Pulcinella* or Respighi's in *Ancient Airs and Dances*. (The latter work, written a few years before Orff's, also draws on pieces by Galilei and Besarde, among others; the practice was very much "in the air" at that time.) The percussion is a particularly ostentatious indicator of the work's modernity, calling for three players performing on timpani (four drums), triangle and tambourine, and xylophone, respectively.

As a solo instrument the lute is second only to keyboard instruments in its textural and contrapuntal capabilities, so much of the multi-voiced writing of Orff's transcriptions would already have been indicated in the original lute tablature manuscripts. Timbres are parceled out with an ear for contrast: trumpet appears only in I, IV, and V; harpsichord is silent in III and IV; and only V can really be said to be a *tutti* movement, with xylophone finally making its appearance. The second movement features a harpsichord recitative sandwiched between two chorale episodes for the trio of woodwinds. Orff's free contrapuntal additions are sometimes obvious, as in the trumpet line at the start of the piece. Always readily apparent is the timbral enrichment of the lute's original melodic line by pairs of instruments, such as in the piccolo's doubling of the bassoon line at the start of the last movement.

The first performance of *Kleines Konzert* took place on December 11, 1928, in the Herkulessaal, Munich, in a concert of the Association for Contemporary Music.

Paul Hindemith (1895-1963)
Kammermusik No. 1, Opus 24, No. 1, for twelve solo instruments

Paul Hindemith, the son of a poor laborer, had violin lessons as a child and managed in spite of straitened circumstances to lay the foundations of a musical career. He studied with the Austrian Adolf Rebner, who saw to his entry into the Hoch Conservatory in Frankfurt, which Paul's brother Rudolf also attended. He began to write music in his late teens, just before the start of World War I. In spite of the war Hindemith managed to become a violinist, then concertmaster, with the Frankfurt Opera Orchestra, and even continued to compose. In 1917 Breitkopf and Härtel published his Three Movements for Cello and Piano, Opus 8, but that same year he was conscripted into military service. He was (relatively) fortunate to be assigned as a drummer to his regiment's military band; he also played in string quartets for his music-loving commanders, and rarely went to the front lines. Even during his service he managed somehow to find the time and concentration to compose.

Hindemith's first pieces after the war were the Six Sonatas, Opus 11, which can be seen as exercises in idiomatic writing for solo string instruments with and without piano. Besides wanting to elevate his musical craft, he was committed to a strain of German neoclassicism known as "The New Objectivity," which demanded a complete avoidance of Romantic and sentimental notions in art. At the (ostensibly) other end of the spectrum, he was also experimenting with theater works of a decidedly avant-garde stripe, drawing on the aesthetics of the Dada, Expressionist, and Absurdist movements. In many ways he represented the German perspective on the concurrent activities of France's Les Six and of the American pianist George Antheil. The subjects of some of his theater works of the period are telling: the opera *Murder, Hope of Women* (1922), was based on a 1908 play by the Expressionist painter Oskar Kokoschka, and the puppet-opera *Das Nuschi-Nuschi* is an absurdist fable involving castration. His musical materials drew on jazz as well as the frantic exuberance and frenzied industrial activity of postwar Europe. In a seeming about-face, in his later career he exemplified the 20th-century composer-as-craftsman, and brought this philosophy to the several textbooks on musicianship and harmony that he wrote as well as to an almost legendary career as teacher, particularly at Yale following his emigration to the United States before World War II.

Hindemith's *Kammermusik* series—eight pieces in all—is a diverse collection, beginning with the present work, *Kammermusik No. 1*, Opus 24, No. 1, and *Kleine Kammermusik* for woodwind quintet, Opus 24, No. 2. *Kammermusiks* nos. 2 through 7 are all concertos for a solo instrument with ensemble: No. 2 for piano, No. 3 for cello, No. 4 for violin, No. 5 for viola, No. 6 for viola d'amore, and No. 7 for organ, all written between 1921 and 1927. Throughout his output Hindemith made a point of demonstrating the musical possibilities of different instruments, including some, like the viola d'amore, that are otherwise quite neglected. He later wrote sonatas with piano for each of the standard wind instruments in the orchestra, plus sonatas for double bass and saxophone, and solo sonatas for violin, viola, cello, and harp. *Kammermusik No. 1* is a virtuosic work for an ensemble of twelve soloists, working out the idiomatic possibilities of these many instruments and their various combinations in the context of four movements of highly varied, and highly entertaining, character. The instrumentation is flute and piccolo, clarinet, bassoon, B-flat trumpet, accordion, piano, percussion (snare drum, wood drum, tambourine, cymbal, xylophone, triangle, siren, sandbox, F-sharp bar from a glockenspiel), two violins, cello, and bass. The piece moves from the brief, textural first movement to a kind of circus march in the second. The third movement is almost static, with intertwined lingering melodies for clarinet, flute, and bassoon. The toccata-like finale returns to a whirling, surreal, circus-like atmosphere. The music is full of oblique references: Strauss in the first movement, Stravinsky in the first and third, Ravel in the second, and the then popular style of the foxtrot in the finale.

REMAINING 2005-06 CONCERT AT JORDAN HALL

BOSTON SYMPHONY CHAMBER PLAYERS
with Dennis James, glass harmonica

Sunday, April 30, 2006, at 3 p.m. ◆ ALL-MOZART PROGRAM • Flute Quartet in A, K.298 • Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 • Quintet for horn and strings, K.407 • Clarinet Quintet in A, K.581

Single tickets at $30, $22, and $17 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

Franz Schubert
Quintet in C for two violins, viola, and two cellos, D.956

Virtually nothing is known of the history of this quintet, Franz Schubert's greatest chamber composition, except that he turned to it in August 1828 (just months before his tragically premature death in November) and probably completed the piece in September. We have no idea why he chose the particular ensemble (with two cellos, as Boccherini had done in his quintets, rather than the two violas Mozart preferred), nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not, in fact, published untila full quarter-century after the composer's death. Still, it remains the only truly great composition for a string quintet with two cellos; it outclasses Boccherini by a long shot and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually brought to conclusion the composition of a quintet in F minor directly modeled on Schubert's work; but he finally converted it into two alternative forms: the F minor quintet, Opus 34a (for string quartet and piano), and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model.

Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. The

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

first three chords are a good example: a C major triad followed by a diminished-seventh chord on C, followed by another C major triad to end the first part of the phrase. To an earlier composer, the diminished chord would have demanded harmonic movement: its tensions would have insisted on resolution. Here, the chord simply *is*, a characteristic sound in its own right, possibly suggesting foreboding, or immensity, or mysticism—but not harmonic movement. Soon these three chords become a kind of motto embedded in the principal theme.

Another unforgettable example of Schubert's search for richer harmonic color—indeed the emotional high point of the first movement—is the arrival at the second theme. Conventional harmonic practice decreed that the secondary key must be G if the tonic is C. Schubert appears to accede to this practice with a vigorous modulation to G, but the moment he lands on it, he leaves the two cellos hanging on the note without other accompaniment, and the second cello unexpectedly melts down the scale to E-flat, whereupon the cellos duet in a lush new theme in that key. But there is another surprise: having now convinced us that the secondary material would not be in the expected key, Schubert modulates yet again, this time to G, for still another thematic statement and the conclusion of the exposition.

As the quintet proceeds, what are called "Neapolitan relationships" come increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider and more piquant harmonic range, turned to vivid expressive use. In the slow movement, which begins with an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D-flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though it is in many respects lighter in character and expressive depth than the middle two movements, continues to exploit these relationships with sudden changes of harmonic color, which underline the shifts of emotional intensity. The surprising last two notes—a unison appoggiatura D-flat falling to a solid C—summarize this aspect of the entire quintet.

—Note by Robert Kirzinger (Orff, Hindemith)
and Steven Ledbetter (Schubert)

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, and brass players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, Pastorale, Ragtime, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

In 1996, conductor **Gil Rose** founded the Boston Modern Orchestra Project (BMOP), one of the few professional orchestras in the country dedicated exclusively to performing music of the twentieth and twenty-first centuries; under his leadership, BMOP has earned seven ASCAP awards for adventurous programming. Since 2003, he has also served as music director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre. As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 conducting Lukas Foss's opera *Griffelkin*, a work he also recorded for Chandos. Last year he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has also led the American Composers Orchestra, the West Bohemian Symphony Orchestra in the Czech Republic, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, and the Cleveland Chamber Symphony, as well as recent appearances with the Boston Symphony Chamber Players, including a performance as part of the Ozawa Hall 10th Anniversary Gala Celebration in 2004. In June 2003, BMOP and Opera Boston together launched "Opera Unlimited," a ten-day contemporary opera festival featuring five operas and three world premieres. Recently chosen as "Best Conductor of 2003" by *Opera Online*, Mr. Rose is also recognized for his recordings of American orchestral repertoire, with a discography including world premiere recordings of music by Arthur Berger, George Rochberg, Eric Chasalow, Tod Machover, Lee Hyla, and Reza Vali. Upcoming releases include works by composers Michael Gandolfi, John Harbison, Steven Mackey, Bernard Rands, Stephen Paulus, and Gunther Schuller. He has also made, for Naxos, an acclaimed recording of Samuel Barber's opera *Vanessa*, the first recording of that opera since the premiere.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, April 30, 2006, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	James Sommerville, horn

with guest artist Dennis James, glass harmonica
and Cathy Basrak, BSO assistant principal viola

ALL-MOZART PROGRAM
Celebrating the 250th Anniversary of Mozart's Birth

Quartet in A for flute, violin, viola, and cello, K.298
- Andante: Theme and Variations
- Menuetto; Trio.
- Allegretto grazioso. Rondieaoux

Ms. ROWE; Messrs. LOWE, ANSELL, and ESKIN

Adagio and Rondo in D for glass harmonica, flute, oboe, viola, and cello, K.617
- Adagio
- Allegretto

Mr. JAMES; Ms. ROWE; Messrs. FERRILLO, ANSELL, and ESKIN

Quintet in E-flat for horn, violin, two violas, and cello, K.407(386c)
- Allegro
- Andante
- Allegro

Mr. SOMMERVILLE; Mr. LOWE; Mr. ANSELL and Ms. BASRAK; Mr. ESKIN

INTERMISSION

Quintet in A for clarinet and strings, K.581
- Allegro
- Larghetto
- Menuetto
- Allegretto con Variazioni

Messrs. HUDGINS, LOWE, MARTINSON, ANSELL, and ESKIN

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

WOLFGANG AMADÈ MOZART (1756-1791)

Quartet in A minor for flute, violin, viola, and cello, K.298

Mozart wrote four quartets for flute and strings, with the first three each being confusingly identified with the Koechel number 285 (K.285 in D, K.285a in G, and K.285b in C). The first two were for a commission from a Dutch businessman and flutist that Mozart knew during his time in Mannheim in 1777, while the third probably dates from his first year in Vienna, 1781-82. The latter is a two-movement work only relatively recently authenticated. The Quartet in A, K.298, was likely written for Mozart's friends, the family of Gottfried von Jacquin, whose sister was a pupil of the composer's and with whom Mozart was part of a weekly social gathering. Mozart also probably wrote the *Kegelstat* Trio for clarinet, viola, and piano (K.498) for performance at the Jacquins.

The present quartet, written about 1786, is a parody, the themes of its three movements being borrowed from popular Viennese composers of the day. It has been said that its compositional style, too, mimics the superficial, unfinessed works of Mozart's less talented contemporaries. The first movement is a set of variations on a tune by Franz Anton Hoffmeister (1754-1812), *An die Natur*; the Minuetto is based on a French song, *Il a des bottes, des bottes Bastien*, and the Rondeau theme on an operatic aria by Giovanni Paisiello. The overt ridiculousness of the spelling of Rondeau as "Rondieaoux" matches the tongue-in-cheek approach to the material.

Adagio and Rondo in D for glass harmonica, flute, oboe, viola, and cello, K.617

Mozart's last chamber composition, the Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617, is also one of his most unusual. The glass harmonica was one of the best-known inventions of Benjamin Franklin, who found a way to mechanize the production of the lovely whistling sound produced by rubbing a wet finger around the rim of a crystal goblet. Franklin nested a series of glass bowls of increasing size on a rod that could be rotated by means of a pedal; the player's fingers touching the rims of the spinning glasses made pure tones of piercing sweetness. Mozart first encountered the instrument in London when he was touring as a child prodigy. In 1773, on a visit to Vienna, he himself had the opportunity to play on the instrument. The motivation to write a chamber work for the glass harmonica came from the tour of a brilliant young blind performer, Marianne Kirchgässner, then just twenty-one years old. With his usual unsurpassed sense of tone color, Mozart chose a wonderfully varied instrumentation for this remarkable work: the glass harmonica itself, two wind instruments, and two strings. These provide both blend and contrast in sound. He completed the work on May 23, 1791, and took part himself in a performance at the Kärntnerthor Theater on August 19 (he would have played the viola). The sound of this ensemble and the ideas that Mozart created for it come from the same world of serene beauty that we know from some of the most elevated pages in *The Magic Flute*.

Quintet in E-flat for horn and strings, K.407(386c)

All of Mozart's major works for solo horn—the four concertos and the present quintet—as well as many horn parts in his other works were composed for Ignaz Leutgeb (c.1745-1811), a friend from Salzburg who had astonished Paris in 1770 with his advanced horn technique and his ability "to sing an adagio [on his instrument] as perfectly as the most mellow, interesting, and accurate voice." In 1777 he moved to Vienna and opened (or perhaps inherited) a cheesemonger's shop. Leutgeb was, evidently, a simple man and a loyal friend of Mozart, who frequently wrote jocular comments addressed to the player in the solo parts of his horn works.

The horn quintet was composed in Vienna, probably toward the end of 1782. The accompanying strings are four in number, but they are not a typical string quartet. Instead of having two violins, Mozart chose to use two violas, a striking and unusual combination, one that emphasizes the mellow, romantic sonority of the horn. The work he wrote for this com-

bination is a lovely miniature concerto, blending jovial cheerfulness and intimate feeling throughout its three movements. (Though it is the cello that typically takes the lowest string part in performances of this piece, it is worth noting that the latest Bärenreiter edition of the score assigns that part to the double bass, a substitution apparently reflecting Mozart's original intent.)

Quintet in A for clarinet and strings, K.581

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, the clarinetist Anton Stadler, music that exploits the full range of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the *Kegelstatt* Trio, K.498, in 1786, the present quintet in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a *concertante* style, i.e., the wind instrument opposed to the strings. But he had learned in the trio, K.498, how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789; Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, though the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac Clarinet Quintet by a later master—Johannes Brahms.

—Notes by Robert Kirzinger (Flute Quartet, K.298) and Steven Ledbetter

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, and brass players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Cham-

ber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Dennis James, armonica, has maintained an active international career in music since 1967, performing in solo recitals and appearing with chamber ensembles and major orchestras throughout the United States, Canada, Europe, Australia, and New Zealand. A graduate of Indiana University with degrees in organ performance, he developed an interest in glass music after hearing recordings by the late German glass music virtuoso Bruno Hoffmann. Mr. James organized the International Glass Music Festival in 1983, bringing performers and enthusiasts of glass music from around the world together for the first time. Festival appearances have included Roger Norrington's Mozart Experience at Lincoln Center's Mostly Mozart Festival and at Queen Elizabeth Hall in London; San Francisco's Midsummer Mozart Festival, San Diego's Mainly Mozart Festival; Boston's Handel & Haydn Society Mozart Festival; the Connecticut Early Music Festival; the Wurzburg Mozart and Munich International Glass Music festivals in Germany, the Mozart festivals in Vienna and Salzburg, and performances in Belgium's Flanders Festival and Salzburg-Brussels Festival. Dennis James's discography includes solo releases on Sony Classical, Hyperion, Syrinx, and Glass Music, as well as ensemble performances with the Emerson String Quartet and the Los Angeles Chamber Orchestra on Sony Classical, the Salzburg Soloists on Glass Music, the Brussels Virtuosi on Hyperion, L'Ensemble Stradavaria on Sony Classical and Adda, and the San Francisco Ballet Orchestra in the debut recording of Elliot Goldenthal's ballet *Othello* on Vanguard, also broadcast by PBS television. In the field of popular music, Mr. James plays his glass instruments on Linda Ronstadt's four most recent CD issues (Elektra), and he performed with Peter Schickele on the most recent PDQ Bach release (Telarc).

BOSTON SYMPHONY CHAMBER PLAYERS 2006-2007 SEASON

Four Sunday afternoons at 3 p.m. at Jordan Hall
at the New England Conservatory of Music
Subscription prices: $100, $74, $58
For more information please call (617) 266-7575 or visit www.bso.org

Sunday, October 15, 2006 ◆ with Joseph Kalichstein, piano ◆ MOZART Quartet in F for oboe and strings, K.370 • SCHULLER Woodwind Quintet (1958) • KELLAWAY *Esque*, for trombone and double bass (1971) • SCHUMANN Quintet in E-flat for piano and strings, Op. 44

Sunday, January 14, 2007 ◆ STRAVINSKY Suite from *L'Histoire du soldat* • WALTON *Façade* (*An Entertainment*), for two speakers and ensemble

Sunday, March 4, 2007 ◆ with Dominique Labelle, soprano ◆ LIEBERMAN *Fantasy on a Fugue by J.S. Bach* • J.S. BACH Brandenburg Concerto No. 6 • COPLAND Nonet for three violins, three violas, and three cellos • J.S. BACH Cantata No. 202 (*Wedding Cantata*)

Sunday, May 6, 2007 ◆ GOLIJOV *Lullaby and Doina* • MASLANKA Quintet for Winds No. 3 (1999) • SCHUBERT Octet in F for strings and winds, D.803